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Vol. 6.

No. 8.

KUNKEL'S

MUSICAL REVIEW.

JUNE, 1883.

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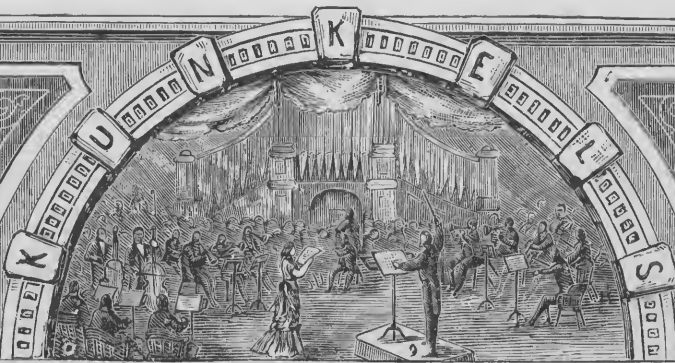
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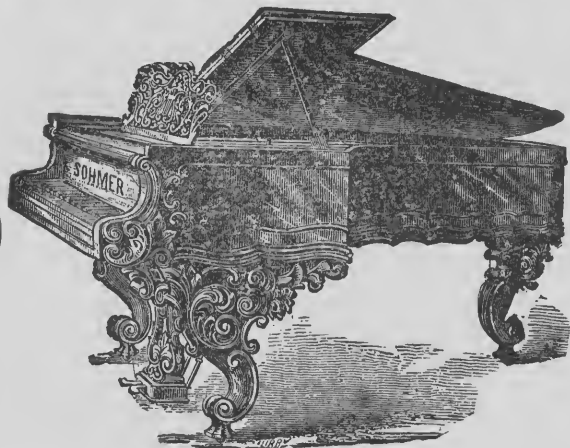
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MUSICAL REVIEW

DEVOTED TO MUSIC AND ART.

Vol. VI.

JUNE, 1883.

No. 8.

MME. JULIE RIVÉ-KING.

MME. JULIE RIVÉ-KING, whose likeness adorns this page, was born in Cincinnati, Ohio, in 1853. Her parents were French, and her mother who died the past winter in New York, in the arms of her gifted daughter, was an eminent vocalist and teacher of vocal music. It was under the loving care of her mother that she began her musical studies. From infancy she gave evidences of that inspiration and genius which have since been recognized and endorsed by the greatest musical authorities of both hemispheres.

Her first appearance in public was at Mozart Hall, Cincinnati, at a concert given by her mother, in which she played Kunkel's "Trovatore." "She was so small," said an eye-witness to us, "that her mother had to use the pedals for her, as she could not reach them."

In consequence of the phenomenal success she then achieved by her wonderful executive ability, her mother resolved on further maturing her talent to the utmost, and took her with that object in view, to New York, where she was placed under the instruction of such celebrated artists as William Mason, S. B. Mills, Francis DeKorby and Pruckner. From each of these she obtained valuable instruction. At the age of sixteen, desiring to attain the very highest degree of proficiency in her art, she visited Europe, where she again applied herself with indomitable energy and perseverance to the study of music.

Blassmann and Rischpieter at Dresden, Reinecke at Leipzig and finally Liszt at Weimar became her teachers.

She made her debut in Leipzig before one of the most cultured and critical audiences at the age of seventeen years. She was most enthusiastically received. The critics vied with the public in recognizing the remarkable talent of the new pianist. We quote but one account of the occasion, that of the *Neue Zeitschrift*.

"It is a pleasure to chronicle the great, success last evening of Miss Julie Rivé, a young American girl, who has just turned her sixteenth year. She is a pupil of both Reinecke and Liszt; and we desire to inform our musical friends who were so unfortunate as to be absent on this occasion, that, notwithstanding the fact that it has lately rained pianists, in Miss Rivé we not only found a great, phenomenal pianist, but a true artist, combining with dazzling mechanism the rare intuition of musical philosophy. She is, as it were, a combination of Liszt and Rubinstein. The most difficult passages were executed with such apparent ease, that the delighted audience were most enthusiastic, demanding several *encores*, which were politely granted. This artist has a most extraordinary musical memory, and seems to be able to render all the most noted excerpts without recourse to copy. We have never met with any artist, except Hans von Bülow, that we can compare her to in this particular. Her facility for execution seems to exhaust the limits of the possible, yet there is never the least exaggeration or charlatanism. We do not know which we admired most in Miss Rivé's performance: the wonderful mechanism by which the piano-forte was made to produce the effect of a full orchestra, combining the rich tones of the organ—or the clearness, beauty, and delicacy of her melodies and motions. She is another star added to the constellation of artists which this century has produced."

Recalled to this country by the unexpected death of her father, she soon after made her debut in her native city, and a little later in New York. Here again the press and people agreed that a great

artist had appeared. We give space to only one of the many notices given her by the press on this occasion. The *New York Tribune* said:

"The success of Miss Julie Rivé was complete. Her interpretation of the beautiful Concerto in E flat, was a surprise and delight to the whole house. It was clear, forcible, elegant and wonderfully spirited. Its difficulties disappeared under her admirable technique—its brilliancy was fully displayed, and little or nothing of its poetical charm was suffered to escape. Of Schumann's "Carnival Strains" she played only one part; but, being recalled by a storm of applause, she gave an astounding performance of Liszt's Second Hungarian Rhapsodie, which fixed her position among the first of female pianists. If her execution of this



JULIE RIVÉ-KING.

piece lacked some of the irreproachable precision of Miss Mehlig, it equaled, on the other hand, the fire and passionate abandon of Miss Topp. No pianist, since Rubinstein, has made a more brilliant debut in New York."

Mme. Rivé-King is not only a pianist, she is also a composer of no ordinary merit. With perhaps two or three exceptions, her compositions are published by Kunkel Brothers. Our readers will remember that we recently published her concert paraphrase on "Old Hundred" in this journal. In this issue we give "Hand in Hand," another of her compositions. Other meritorious works, ranging in difficulty from the fourth to the seventh grade, are "Andante und Allegro—aus Mendelssohn's Violin Concerto, Op. 64, in freier Uebersetzung für

Klavier." "Ballade et Polonaise de Concert"—*Viewtemps*, Opus 38, in freier Uebersetzung für Klavier. "Bubbling Spring"—Tone Poem Characteristic, "Carmen" (Bizet)—Grand Fantasia, Concert Sonata in A major—*Scarlatti* (Revised and Fingered); "Gems of Scotland"—Caprice de Concert, introducing "Kathleen," Annie Laurie," and "Blue Bells of Scotland." "La ci Darem la Mano" (Chopin) Op. 2.—Adapted for the piano alone, with explanatory text, correct fingering, phrasing and *ossias*. Liszt's Rhapsodie Hongroise, No. 2, with explanatory text, correct fingering, phrasing and *ossias*; and three page Cadenza by Franz Bendel and Julie Rivé-King. "March of the Goblins," "Mazurka des Graces"—*Morceaux de Salon*, "On Blooming Meadows," Concert Waltz, (Written expressly for and played by Theodore Thomas' grand orchestra at his concerts), "Pensées Dansantes" Valse Brillante, "Polonaise Heroïque"—(*Morceau de Concert*) Composed for and dedicated to Franz Liszt with his special permission. Popular Sketches—Concert Caprice, introducing "Lilli Bullero," "Arkansas Traveler," "Garri Owen," "Blue Bells of Scotland," and "Gigue Americain." Prelude and Fugue (Haberlierm-Guilman). "Wiener Bonbons"—Waltz with Arabesques for Concert use (Strauss). Of these "March of the Goblins," "On Blooming Meadows," "Pensées Dansantes," and "Polonaise Heroïque" are also published as duets.

As our readers already know, Mme. Rivé-King is now accompanying Theodore Thomas as on his transcontinental concert tour, as solo pianist, and repeating wherever she appears her former successes.

INFLUENCE OF MUSIC ON MANNERS.

The influence of music in humanizing and polishing the mind is not a fanciful one. From the earliest ages it has been recognized. This is shown not only by such fables as that of Orpheus, whose magic strains could control even brute nature, but even so grave an historian as Polybius, eminent for solidity of judgment, speaking of the people of Cynæthea, an Arcadian tribe, writes as follows:

"As the Arcadians have always been celebrated for their piety, humanity and hospitality, we are naturally led to inquire, how it has happened that the Cynætheans are distinguished from the other Arcadians, by savage manners, wickedness and cruelty. I can attribute this difference to no other cause, but a total neglect among the people of Cynæthea, of an institution established among the ancient Arcadians, with a nice regard to their manners and their climate: I mean the exercise of that genuine and perfect music, which is useful in every state, but necessary to the Arcadians; whose manners, originally rigid and austere, made it of the greatest importance to incorporate this art into the very essence of their government."

It is to be noticed that Polybius does not attribute this beneficial influence to music indiscriminately, but only to that "genuine and perfect music, which is useful in every state." He, a grave historian, exhibits here such critical knowledge of music as prove him to have been an adept in the musical science of his day; and the manner in which he states his conclusion as to the causes of the low state of morals among this tribe of Arcadians, shows that he expected his explanation to be received as most natural by his contemporaries. In other words, this passage shows that musical knowledge and criticism were in the days of our historian, quite as extensive among the educated classes as they are now, with this difference, that music, which is now usually regarded as a mere accomplishment, was then seen to be an important factor in the humanizing of nations.

Kunkel's Musical Review.

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I. D. FOULON, A.M., LL.B.,

EDITOR.

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ONE of the greatest dangers to young pupils at the piano, and one that is very often lost sight of, is that they may form habits of inattention as the result of being kept at exercises which are purely mechanical (such as the ordinary five finger exercises) and which thus allow the mind to wander from the subject of the practice. It is far better, as soon as this tendency is discovered, to pass to something new that will demand and thus cultivate the attention of the child, although the execution of what has been gone over be faulty, than to keep him drumming listlessly at a lesson until it has become a matter of pure mechanism. It is very easy to return to the imperfectly learned exercise at a later period; but it is a very difficult matter to break a child of habits of listless dreaminess and inattention.

THE MUSIC OF THE HEBREWS.

THE origin of music is lost in the night of the past. Indeed, music is so naturally the expression of the finer feelings of the soul that we cannot be far from the truth in surmising that our first parents, while yet in the innocence of Eden, often expressed their pure emotions in melodious song. Musical instruments were known and used at a very early period. According to the Hebrew Scriptures, long before the deluge, Jubal, the son of Lamech, had become "the father of all such as handle the harp and organ," i. e. string and wind instruments. Noah and his family must have been musicians, for some five hundred years after the flood, we find that his descendants were familiar with music and musical instruments. Laban upbraiding his son-in-law Jacob, for his unceremonious departure, says to him: "Wherefore didst thou steal away from me, and didst not tell me, that I might have sent thee away with mirth and with songs, with tabret and with harp?"—It would seem that Noah had a complete menagerie, including a small but select orchestra.

The early history of music is closely connected with the history of religion, but it would be a gross

error to suppose, as some have done, that the sole use of music at first was in connection with worship, for we find in the book of Job xxi, 11-12) that complaining of the prosperity of the wicked, he says: "They send forth their little ones like a flock, and their children dance. They take the timbrel and harp and rejoice at the sound of the organ." This shows that music, even at that early age, was used for secular as well as religious purposes. It is evident, from the same passage, that all classes of musical instruments were then known, the *timbrel* (an instrument of percussion) the *harp* (a stringed instrument) and the *organ*—probably what is better known as the Pandean pipes—a wind instrument).

While, as we have seen, music was not devoted solely to religion, still the early prophets seem to have been adepts in music, and sometimes to have led the songs of the people. Thus Miriam, the prophetess, in celebration of the deliverance of the children of Israel from the cruel Egyptian, led a procession of the women, chanting in chorus: "Sing ye to Jehovah, for He hath triumphed gloriously; the horse and his rider hath He thrown into the sea." Later on it was in the schools of the prophets that music was most cultivated, and at the time when the Temple of Jerusalem was built, it is evident from the elaborate preparations made by David and Solomon, for the temple choir, that skilled musicians were numerous.

In their private life, the ancient Hebrews had music upon every possible occasion. The kings had their court musicians, and the female slaves sang as they ground at the mill. The bridal procession was accompanied through the streets with music and song, and the funeral train was made more funereal by the wailing chant of the professional mourners who accompanied it. The vintage was gathered in the midst of singing, and the wine presses were trodden to the rhythm of appropriate songs.

Since the dispersion of the Hebrews, their history has been so full of sadness and suffering that we unconsciously picture them, not only in the present but also in the remote past, as a people too sad and troubled to be musical. But, before the evil days fell upon it, Palestine was evidently a land of song and music, as well as "a land overflowing with milk and honey." The achievements of Jewish musicians in our modern days show that the race has a real talent in that direction, and surely if the musical skill of the early Hebrews was equal to their proficiency in the poetical art, we cannot overestimate what we have lost through the lack of a system of notation that could transmit to us the music which thrilled through the courts of Solomon's Temple.

PIANOS AND ORGANS ON TRIAL.

IT must be a first-class instrument, for the dealer offered to take it back after sixty days' trial, if it were not satisfactory," said a gentleman to us the other day when speaking of a third grade piano which had just been bought at the price of a first-class instrument by one of his acquaintances. He seemed quite astonished when we told him, among other things, that there were dealers in the very worst pianos and organs who were even more liberal in their offers of time for testing instruments. The fact is that any test of the sort is both too long and too short. In the first place, it can only be a test of the lasting qualities of the instrument, and even those which have been made in the most primitive and careless manner will remain in fair condition for a year or two, so that the time is, as we have said, too short, even if unbiased judges were to pass upon it. But it is too long also, because it is long enough for the instrument to be-

come a member of the household, whose imperfections and faults are overlooked, if they are not magnified into virtues. The feeling of ownership is one which, in most people, wonderfully affects their opinion of the object owned, even when there is no other sentiment attached thereto; and when to that you add the influence of the associations which cluster around a piano or a parlor organ, the danger of any return of an instrument left on trial and paid for is too slight to be taken into consideration. Once in the parlor, after Jennie, for whom the instrument has been bought, has thrown her arms about papa's neck and "thanked him so much for his beautiful surprise," or mother has played on it a few tunes which recall to the good man of the house the days "when you and I were young, Maggie," you may be sure that that music box is going to remain where it is, probably until it has grown so old as to be entirely unserviceable; and then, if sold, it will be with expressions of regret and with reiterated statements that it was a good instrument in its day; a statement which, by the way, the prudent dealer who may be about to take it "in trade"—after having duly put up the prices of his goods so that he will get all he would have asked in cash without the exchange, and the old instrument to boot—will be very careful not to gainsay, although he may know its truth has no existence save in the sympathetic imagination of his prospective buyer. Like many a lover who has won the heart of a disconsolate widow by enlarging upon the good qualities of the "dear departed," the wary merchant will win his customer by chiming in with him in all the good he has to say of the defunct instrument.

He who purchases an instrument on trial becomes an unconscious ally of the seller so that the offer of pianos and organs on trial becomes, in that view, "a delusion and a snare." It is at least as bad in other respects. How can length of time assist in recognizing defects in touch, tone, evenness of action, finish of workmanship, etc., etc.

The moral of all this, briefly told is: 1st, When purchasing an instrument, if you are not an expert (and you may be a good performer and a miserable judge of a piano or organ) make your selection before you have the piano put up in your parlor, for, in the large majority of cases, the putting it there will settle your selection; and 2d, An offer to let you try an instrument at your own home, after paying for it, proves nothing but the shrewdness of the person with whom you are dealing. We have only spoken of those cases where the offer is made in good faith—in many cases, if not in most, the offer is fraudulent, and any attempt to return an unsatisfactory instrument is repulsed with evasions if not with an absolute refusal.

EACH instrument in an orchestra has its own, fixed tone color. To this it is limited, and therefore different instruments are used to produce different effects and express different emotions. Thus the trumpet is always heard in martial strains, while the oboe and the flute always appear in pastoral movements. To substitute either, for the other, would make musical nonsense. The human voice however, has no limitations of that character. The same voice expresses in music, by its changes of quality, all the emotions which its possessor may feel. The voice, in its power of musical expression, is in reality not one instrument but a combination of many, and herein lies its superiority over any musical instrument that has ever been invented or ever can be devised, and this exclusively of the great advantage which the voice has, in song, of combining the production of words, which convey definite thought with the musical intonations which convey the musically expressed feelings of the composer.

THE SONG OF THE ZEPHYRS.

Pretty little Zephyrs we,
Ever merry, ever free,
And a happy life we lead,
Dancing over wood and mead!

Our mother is the laughing May,
Our father is the radiant Sun,
Our sweethearts are the flow'rets gay,
That droop, alas! when we are gone.
We kiss the rose—she blushes red—
But likes it well, the cunning miss—
For shame, the lily hangs her head,
Yet gladly takes another kiss.
Wooing, kissing all the day,
Ev'ry smiling flow'ret gay,
What a happy life we lead,
Flutt'ring over lake and mead?

We frisk about the mountain's head,
We careless ramble through the glen,
Or visit with a noiseless tread
The city haunts of busy men;
We fan the lips of ladies fair,
We cool the brows of reapers worn,
Bright butterflies chase through the air
Mid rustling leaves and waving corn;
Sorrow's ever from us far,
Nothing can our pleasure mar,
While this careless life we lead,
Tripping o'er each flow'ry mead?

We bear on high the song of glee
With which the world the morning greets,
And whisper to the honey-bee
Where she may find her nectar sweets.
We hum sweet music through the trees,
And gently rock the birdie's nest,
While with our mystic melodies,
We set her winged babes to rest.
Merry sprites of air are we,
Ever joyful, ever free,
And a glad some dance we lead
Over mountain, wood and mead!

But summer goes and winter comes,
With sleet to dirge-winds beating time;
Then must we leave our northern homes
To seek afar a sunnier clime;
But yet, while here, we joyful sing,
And still we'll sing when we depart,
For neither sleet nor snow can bring
Sadness' bleak winter to our heart.
Pretty little Zephyrs we,
Ever merry, ever free,
What a happy life we lead,
Dwellers in the wood and mead!

I. D. F.

MUSIC IN SPEECH.

THE art of singing is to be regarded not only as an accomplishment in itself, says a writer in the *St. Cecilia Magazine*, but as that art, the knowledge of which cannot but react most favorably on speech whether in the form of conversation or the more sustained address of the public speaker—the advocate, the statesman, or the preacher. As a rule, it will be found that, for the most part, conversation is conducted on the middle notes of the register, but from time to time the demands of passion are such as to lay the entire range of the human voice under contribution; indeed, sometimes the emotions of the speaker are too great for utterance and on these occasions it is not unusual to find the voice cracking under the strain. Possessed of an organ capable of executing so many different tones, an idea may be formed of the power of the human voice in speech; nor is either man or woman slow to take advantage of a power which can be turned to such good account either for peace or war. It is just possible that, as a branch of polite education, the question of speech has not been treated with that degree of consideration which it merits. In truth, human speech is none other than music in a subdued tone. It would not be difficult to fill a volume in illustration of the power of the tongue. Sentiments and ideas belong to the mind, but the mode of expressing these falls under the gift of speech, and the force with which these ideas or sentiments are conveyed to the listener depends almost entirely on the varied tones of the speaker's voice. It is precisely here that art asserts its supremacy. Shakespeare is what he is, neither more nor less independent of his interpreters; but to the stranger who hears Shakespeare read for the first time, the one half of the beauties of the text will either be brought to light by the elocutionist, or they will be passed over. In the "Closet" scene, for instance, between Hamlet and his mother, how much of the force of the prince's fierce words is not due to the musical inflection of his periods. Burning with a sense of his mother's shame and guilt, his tones would be deep and his accents low, but every syllable would be so pronounced as to form a recitative:

"Mother, for love of grace,
Lay not that flattering unction to your soul,
That not your trespass but my madness speaks;
It will but skin and film the ulcerous place;
While rank corruption, mining all within,
Infects unseen."

Those who have heard Mr. Irving perform the part of Hamlet will be able to say how much truth is in our assertion. So also we can imagine how very musical the communings of Juliet with her own heart would sound in the ears of Romeo. Those who lately had the opportunity of witnessing Miss Wallis' performance of this character will remember how musical in effect were the words spoken on the balcony.

"'Tis but thy name that is my enemy:—
Thou art thyself though, not a Montague.
What's Montague? It is not hand, nor foot,
Nor arm, nor face, nor any other part
Belonging to a man: O, be some other name!
What's in a name? That which we call a rose
By any other name would smell as sweet;
So Romeo would, were he not Romeo called,
Retain that dear perfection which he owns,
Without that title; Romeo, doff thy name;
And for that name which is no part of thee,
Take all myself."

Turning from the great dramatist to our own national bard, one cannot fail to be impressed with the close resemblance that is to be found between the airs to which some of Burns' patriotic songs are joined and the modulation of the voice in the mere recital of the words intelligently spoken. This is particularly the case with the address of Bruce to his army before the battle of Bannockburn:

Scots wha hae wi' Wallace bled,
Scots wham Bruce hath after led,
Welcome to your gory bed,
Or to your veng'ance!
Noo's the day and noo's the hour,
See the front o' battle lour;
See approach proud Edward's power,
Chains and slavery!

Let any one read those lines with becoming fervor, and he will be surprised to find that, excepting in the duration of tone, the speech and music are as nearly as possible identical throughout. The coincidence is remarkable, as a proof that speech and music are convertible terms. This fact is still further brought out by reference to the recitatives which have contributed to the grandeur of many of our best oratorios. Take for example the soliloquy of Jephtha, spoken on the eve of the sacrifice of his daughter, in which grief and affection alike struggle for expression. The music is that of speech inspired by sentiment; rising and falling in unison with every breath of passion, the words sound like melody to the ear, but it is the melody of speech.

In the order of time, speech would precede music, as the recitative must have come before melody. The greatest orators, however, of modern times, are not those who are forever soaring to the top of the gamut with an invective which might have found a more natural place about the middle range, in company with sobriety and moderation. It is not your Gladstones nor your Northcotes that run up and down the natural scale, piping and groaning, as if language were insufficient to give expression to their great thoughts, which can only find vent in unearthly sounds. These performances are left for our Heals and our Biggars, whose agonizing screams are proof that the woes they complain of are too big for utterance!

Nowhere is the contrast in the tones of the human voice more agreeably brought out than in our Scottish courts, where the counsel is all fervor, the judge all repose. This is particularly apparent in the court of justiciary, when a Madeline Smith, for instance, is on trial for dear life. Beginning at the bottom of the scale, the tones grow stronger and rise higher as counsel proceeds, until after a speech of three or four hours' length, he reaches the peroration. Every syllable is heard in the four corners of the crowded court, the deepening silence is favorable to the pleader. On he goes, his voice now sinking to a whisper, and again bursting forth like a trumpet, he reaches the culminating point, and the words "life or death," as they fall from his lips, have saved the prisoner. He has created a doubt in the minds of the men with whom the girl's fate is confided, they shrink from the abyss to which she has in anticipation already been consigned, her life has become ten thousand times more sacred than the life even of the judge before whom she sits a spectacle of despair, and—they bid her begone. With a seat on the bench, however, all is changed. Encased in ermine, the brow becomes more severe and the voice gradually grows more solemn in its tones. In the case of counsel, "Gentlemen of the jury" possesses a kind of explosive force and falls like a bomb among the "gentlemen" who had nearly gone to sleep. Coming from the ermine it would pass unnoticed but that some one of the "gentlemen" more wakeful than his peers, imagines he has been personally addressed, and arises hurriedly to his feet. How far the decision of jurymen in any case is due, not to the arguments of counsel, but to the tone of voice in which these arguments are delivered it would be impossible to say; but it is quite conceivable that the same argu-

ment by which a jury are swayed would be powerless to influence their judgment if pronounced in a style betraying no emotion and in a uniform tone of voice.

Indeed it is not quite certain whether much of the reputation which many public speakers have acquired, especially among preachers, is not to be set down to a musical voice and what is called a "good delivery." More than once this view of the case has been brought to the test. Over and over again it has been found that the "divines" who were most popular in the pulpit could never be moved off the shelves of the publisher when once they had taken refuge in print. In this case it is not difficult to understand the Scotchwoman who, after breathlessly listening to her pastor's exhortations, in the course of which it was necessary to point out to the worshippers the mode of entrance and exit, exclaimed in tones of fervent admiration to her husband, "Losh me, John, but oor minister was bonnie on the door this mornin'." On the other hand, there is a class of preachers whose speech has music in its tones everywhere but in the pulpit, for the good reason that they are not themselves in the pulpit. It is a relief even to get a good scold from such visionaries. In these cases the sermon generally consists of fine sentiments, which, being addressed to an imaginary people, fall flat on the ears of a listless congregation. The scold, however, being perfectly natural, whether deserved is another question, goes straight to the people and every ear is strained to hear. This one listens in order to measure the amount of abuse he suffers innocently to fall upon him, and the other in order that he may be ready with his defense. It is the same voice in both cases, with this difference that while the man is absent from the sermon, he is abundantly present in the scold.

Whether in the pulpit or at the bar, whether in the hall or the drawing-room, the beauty of musical speech lies in expression. No ear can be insensible to the charms of polite conversation, and to arrive at this is the object of education. Musical compositions can be heard only at intervals, the tones of speech are never altogether silent, and no doubt these tones, by their sweetness or otherwise, enter into our ordinary joys. But while every one is sensible of the contrast between refined and musical speech, it is not so easy to give rules for the attainment of perfection in the art of speaking, if art it can be called. Few men are born painters or musicians. Speech is common to the human race; and provided a man can make himself understood, the business of life will not greatly suffer. There is no reason, however, why a higher point of excellence should not be reached; and with education in the hands of intelligent teachers there is no reason why musical speech should not be cultivated as much as grammar or arithmetic. The meaning of the author read can alone guide the pupil in his rendering of the passages selected; but this object gained, if the scholar would banish fear and be natural he will read correctly and in those ever varying tones which impart so much grace and beauty to the conversation of the higher classes of society.

What is it, after all, that distinguishes the well-bred and the nobly born from the vulgar, if it is not deportment and speech? Without being lords and ladies, refined speech in either is worth imitating. Not in vain is society so constituted as to bring out all the beauties of human character and human gifts, and of these last speech is not the least worthy of admiration. The conclusion of the whole is, that the gift of human speech, in its highest development, must be considered an art, though there is no art less susceptible of rule, and that the attainment of this art, while it is indirectly promoted by general education, will be most efficiently acquired by the practice of the art of singing, of which it forms the base.

ORIGIN OF THE VOCAL TREMOLO.

It is said that the opera singer Rubini took a fancy to express on the stage a sentiment of deep emotion by a peculiar trembling or unsteadiness of the voice, which doubtless, as done by this accomplished artist, was an idea at once appropriate and beautiful. But, unfortunately, the effect being easy to imitate, he soon had followers, who, not being blessed with his taste and judgment, made the ornament common, and by taking away its appropriate meaning, destroyed its real charm.

It became the custom to make the voice *always* tremble, even on the most ordinary occasions; a defect became exalted into a beauty, and at length a good steady holding note (once considered a great merit in singing) was scarcely ever heard at all. The constant use of the tremolo in vocal music betrays conceit, and is not in good taste, and should, therefore, be carefully avoided.

PORTRAITS.

THE invention of photography has changed into a necessity for every one that which was once a luxury that could be indulged in only by the wealthiest, namely: the possession of the pictures of relatives and friends. Photography has done more: in its recent advance, it has driven from the field the mass of incompetent portrait painters, for, since in the hands of an expert, the camera obscura can outdo all but the very best artists, there is no longer any *raison d'être* either for bad pictures or poor painters. Indeed, the best of artists, both painters and sculptors, have had to take lessons from the camera. Recent instantaneous photographs of horses and men in motion, have established beyond peradventure that many of the most celebrated paintings of animals and men in motion, and almost all the equestrian statues in existence, put the moving subjects in positions which they never take in nature.

Photography is one of the arts which Americans have cultivated with the best success. American photographs have attracted the notice and commanded the admiration of the most exacting of European critics, and the United States probably possesses more first-class photograph galleries than any other country. The largest and in some respects the best appointed gallery in this country is that of Brand, in Chicago. New York has also fine galleries in those of Mora and Sarony; but they are equalled by those of Scholten and Guerin in St. Louis. If Chicago has the largest gallery, we must claim for St. Louis the best photographic artist and the best work done anywhere in the country. To our St. Louis readers, as well as to the entire photographic profession of the United States, it is unnecessary to say that we refer to Mr. Scholten. We have called him an artist, because only an artist could combine as he does attention to the smallest details and to the effect of the *ensemble* of a picture. His groups, in their artlessness, are masterpieces of art and the pose of his single figures is always easy and natural. We have seen pictures of celebrities, musical and others, taken in the most famous galleries of New York, which Scholten would have been ashamed of, if taken by an apprentice at his establishment—that is if he had apprentices—but he wisely lets others do the teaching and employs none but the most finished operators in all the branches of his art.

Excellent as are his photographs, the pastels and crayons made under his supervision at his establishment are, if possible, better. We were forcibly struck by that fact in a recent visit to this, St. Louis' best photographic gallery. There is so often a lack of strength, an unhealthy softness in pastel portraits that many have come to regard these things as unavoidable characteristics of that style of picture. They undoubtedly are in the hands of any but the best artists. Scholten's pastels are free from this fault. In them, a man looks like a man and not like a bearded baby; while, upon the other hand, the softest flesh-tints of infancy and young maidenhood are given to perfection. Better crayons than some which Scholten now has on exhibition are not possible, and a glance at them will well repay any one for a call at his gallery.

ADVICE TO AN EXPECTANT TENOR.

YOU say that, before joining the choir, you would like an old stager like me to give you some good advice and explain to you the requisites of a successful church-choir tenor. In order to retain your friendship, did I know just what advice you wanted, I should give it to you, but as you have left that in the dark, I suppose I shall have to use my own judgment and give you the advice I think you need. Your first question, as to voice, shows that you are a novice. Neither quality nor quantity of voice are now of much account. There was a time when it was supposed that tenors had a voice of a certain quality as well as of a certain range, but that has been lately exploded by some great men in St. Louis. The reform was first begun by Profs. North and Bowman, who, breaking over the barriers raised by hoary prejudice, discovered and demonstrated, to their own satisfaction, that a barytone made an excellent tenor. Then the brothers Epstein "went them one better," making a tenor out of a young lady soprano. It is evident now that anybody who can sing at all can sing tenor. As to quantity or volume of voice, should you be deficient during the service, you can make it up by "blowing" afterwards. You seem to have some antiquated notions also upon the subject of reading

music, else why should you ask how proficient one ought to be as a reader, before he enters a choir? No member of a choir, now-a-days, is expected to be a ready reader. What do you suppose the organist is for? It's his business to play the tunes over and over until the choir have learned them. The less you know about music the more likely you are to be satisfied with yourself, and self-satisfaction is the thing at which you should aim. "Where ignorance is bliss 'tis folly to be wise," is the motto of every true church tenor.

Having now told you what is not necessary, I will continue by mentioning some things which are indispensable.

First and foremost, you should cultivate your self-esteem. Nobody thinks anything of a tenor who does not think great things of himself. You should always remember during the service that the choir are all angels and that the religious exercises are meant for the sinners who occupy the pews and not for the saints in the choir loft.—N. B. No man is a true tenor who does not recognize the difference between church singing and religious exercises.—If the choir are in full sight of the congregation it becomes the duty of all its members, and especially of the tenor and soprano, to show by their actions that they are no part of the congregation of sinners there assembled, and to assist the latter in their devotions by whispered conversations, giggles and fan flirtations. Notes may also be written to other members of the choir. What time is not thus spent during the prayers and the sermon you may occupy in turning over the leaves of your book of hymns, or even in reading a newspaper. If there is a beer saloon handy, it will be a good idea to slip out between the acts, that is to say during the sermon, and take a toddy or two to strengthen you for singing the praises of the Lord. These little details will endear you to the congregation and should not be neglected; they all go to make up the successful church tenor. Your dress should also receive due attention. It should be as loud as the circumstances will permit. When not actually engaged in the occupations indicated above it is well to ogle the pretty girls in the congregation. You should always do that anyhow at the close of the service. A church tenor is nature's born "masher" and he should be true to himself and "mash." No well-regulated female heart was ever known to withstand the fascinations of a church tenor.

Insist upon having at least one solo in every service. A church service in which the tenor has not at least one solo to sing is a failure. If, while you are singing your solo, you break down, fail not to glare at the organist, in order that the congregation may understand that he is alone responsible for the blunder. What business has the organist to let you break down? When you are among the members of the congregation, during the week, give them to understand that you can sing as well as Beethoven, Michael Angelo or Napoleon Bonaparte and that Campanini is nowhere when you are around.

I might go on at some length, but these few suggestions, if well heeded, will go far toward making you a successful church choir tenor. Other details will then suggest themselves. If you get stuck, you may again seek advice from
OLD STAGER.

THE VOICE.

THEOPHILE GAUTIER says: "There are three voices in man: the speaking voice, or, if you like, the voice of speech; the passionate or dramatic voice, and the modulated or musical voice. Two only are subject to description, and terms exist, small in number it is true: the dramatic voice and the musical voice, both factitious and the result of study. But this study which makes them just gives the words to depict them. Thus you can describe the voice of Faure or of Mlle. Favart in such a manner as to give the reader an almost exact impression; there is a technique for that which I will teach you. For instance you call a voice of the neutral tone, without any peculiar accent, still clear and correct, a *white* voice. You know as well as I do what is meant by the *soul* of a voice. Well, begin with these ideas, and you will see that a practiced pen, trained to the use of metaphors, can still render the effect of the voices that are the result of study, and their entity in case of need. As for the spoken voice, that of daily intercourse, the natural voice in short, the definition of it by style seems to me to be less easy. One can hardly proceed except by analogy; in any case there is no illusion possible, for precise terms are wanting; it is a physiological world unexplored by philologists. Indeed, if I had to reproduce by means of words the voice of my mother, which I can hear at this moment, although she has been

dead more than twenty years, I should hardly know how to set to work. It is a curious literary problem. Man dies entirely, but what dies thoroughly is the voice. We know, or at least imagine what becomes of the rest, but what becomes of the voice? What of its remains? Nothing could restore the memory of a human voice to those who have forgotten it; nothing can give an idea of it to those who have not heard it. It is an implacable annihilation. * * * The cry of a bird lost in the woods can be found again; a broken Stradivarius can be remade; but the sound peculiar to a certain larynx is gone forever. And not only is that sound lost forever, but the human memory, that mirror of time and of things, retains no reflection of it. The voice comes from the soul it has been said. That is, perhaps, the reason of its complete disappearance from the world where every body leaves only dust. The voice is the incarnation of the soul, its evident, sensual manifestation. * * * Why should not the voice be as sure an indication of the speaking being as the bumps on his skull or the lines of his hands? It denotes the type as clearly as the species; it betrays the instincts and the thoughts; it gives the tone of the soul. There is a whole science there dormant for Desbasolle, and I am astonished that he does not take it up. Besides in following it up he would make discoveries that no one thinks about, and would give, in exactly those uninvited words, that lexicon that you are asking for, by means of which we should be able to snatch from the night of time the memory of fine human voices and dispute their immortality, just as has been done for the bodies, the visages, the attitudes and the gestures of celebrated women and heroes."
—Entretiens et Souvenirs de Théophile Gautier.

PIANO-VIOLIN EXPERIMENTS.

CHROETER, the German claimant to the invention of the piano-forte, refers in an autobiographical sketch* to a *Geigenwerk*, that is, fiddlework, from Nuremberg, which partly solved the problem of a keyed instrument capable of more expression than the clavichord; but the trouble of working the treadles—like a weaver's, as he said—was too great a drawback to its use. This must have been the *Nürnbergisch Gamberwerk* of Hans Haydn, organist to the Church of St. Sebld, who made, about 1610, a harpsichord-shaped instrument, strung with catgut. The strings were beneath the sound-board, and were acted upon by rollers covered with rosined parchment. The rollers were set in motion by a wheel, and by pressure of keys came in contact with the strings. The tone was capable of increase and diminution, and resembled in *timbre* that of the *Viol di Gamba*—whence the name *Gamberwerk*. The original idea exists in the Hurdy-Gurdy.

A tolerably long list of similar experiments in France, Germany, and even Russia, is to be found in Welcker's *der Clavierbau* (Frankfort, 1879), etc. It appears that Chladni much favored the idea of a piano-violin, and under his auspices one was made in 1796 by von Mayer, of Görlitz. The form was that of a Grand piano; each key acted upon a catgut string, and as many hairs as there are in a violin bow were adjusted in a frame for each string, a pedal setting them in motion. All these attempts, however, failed to produce a useful instrument, from the impossibility of playing with rapidity; slow movements alone being insufficient to satisfy either player or hearer.

At last, in 1865, Hubert Cyrille Baudet introduced one in Paris capable of rapid articulation, and named it "Piano Quatuor," patenting it in England as "Piano-Violin." The principle of Baudet's invention is very simple, although the wheel-machinery he employs is complex. The strings are of wire, as in a piano-forte, but of greater relative thickness, there being one only to each note. The strings are vertical; and attached to a nodal, or nearly nodal, point of each, is a piece of stiff catgut, projecting in front more than an inch. A roller, covered with fine linen and slightly rosined, is made to turn by means of treadles with great rapidity, just above the catgut ties, but not touching them, until the keys are put down, when they rise into contact with the roller. Motion is then communicated through the ties to the wires, and their musical vibration is excited. The steel string by its vibrating length and tension determines the pitch; the catgut tie gives it the color of tone or *timbre*; and the impression on the ear is that of the tone of a violin. Still we miss the attack of the bow, which gives life to the real quartet.—HARRIS.

*See Dr. Oscar Paul's "Geschichte des Claviers," Leipzig 1868.

GERMAN OPERA SINGERS.

MR. PHILIPPALE, an Albanian, now pursuing his musical studies in Germany, writes to the *Albany Express* as follows: Mr. Mapleson, popularly known as "Col." Mapleson, has made a statement to the effect that he had lately been at the different German opera houses and that while the details of an opera—the trained "supes," the dumb choruses, the stage business and effects, were carefully looked after and the opera magnificently set, yet, in his opinion, the solo singers were far inferior to the members of his troupe. I don't know whether this statement holds good as regards his present company, but in comparing his troupe of last year with the leading members of any German opera house, there is no disputing the truth of his statement. I am aware that in a few of the American papers—the *Nation* for example—there are periodic bursts of lamentation over the fact that there is no well-established Italian opera in New York, and state ments are repeatedly made that there are no "singers" out of Germany, that there may be Italian "vocalists" and "exercise singers" but no "singers" in an artist's sense.

I have had the opportunity of hearing the opera singers of Berlin, Vienna, Munich and Dresden, in German, French and Italian operas, singing in the works of Wagner, Verdi, and the modern French school, and while the *ensemble* and appointments are far superior to Mr. Mapleson's, there can, in truth, these unpleasant statements be made about nine out of ten of the German singers:

1. They do not know how to sing.
2. Their intonation is often at fault.
3. They are unable to act.

Hedwig Reicher-Lindermann is in all probability the first of German opera singers. She is of a somewhat heroic build, with large features, and a voice that can only be compared to a trumpet. She "hollers" at times, as singers of Wagner invariably do—but she sings in tune, with considerable expression, and her voice is so pure and even, so full and resonant, that one loses sight of the fact that he is simply listening to an instrument which Wagner sees fit to put upon the stage, instead of in the orchestra. She is more like Frl. Malten, of Dresden, than Materna, to whom she is often likened, but as a singer she is superior to either of them. And she has fellows worthy of her in Scaria and Vogl.

MORE ABOUT THE GREGORIAN HYMN.

ALTHOUGH it may seem late in the day to add any names to the list of musicians who could not recognize "Yankee Doodle" played in slow time, yet we feel that some at least of those who have been added to the roll of honor, since our April issue, deserve the distinction of a public mention. First and foremost we must tell about our friend E. M. Bowman, President of the Music Teachers' National Association. He was at the office of Kunkel Brothers the day after Mr. Sherwood's first piano recital, and the eminent Boston pianist happened to be present when Mr. Kunkel asked him if he had read the April Review. No; not yet—he had been too busy, etc. The fact is, that he had neglected to renew his subscription. "Well," said Mr. Kunkel, "there was an offer of a prize of five dollars for any one who would give the name of a Gregorian hymn or German chorale which was published there," and he played it for him. Mr. Bowman thought it was not a Gregorian but a German chorale. Mr. Kunkel assumed the opposite position, and the discussion bid fair to become interesting, when Mr. Sherwood, who knew about the "Yankee Doodle" business, but did not see that Mr. Kunkel desired to have Mr. Bowman "spread himself" over the chorale question, "gave the thing away." The point is none the worse because, as Mr. Bowman said, he had himself repeatedly fooled others with the very same tune and in the very same manner. Professor Graner was in precisely the same fix. He, too, had deceived others with "Yankee Doodle," but he, too, failed to see in it anything but a German chorale. Sebastian Simonsen, the very talented young pianist, now of Milwaukee, who recently visited Mr. Kunkel, did not know much about church music, but would do his best to help us out. He listened patiently, but his face was a study, when the time was doubled. Frank H. King, business manager of the Thomas concerts, was met by us at Story & Camp's, just as he was starting for the Review office. Frank has not yet denied that he is writing that symphony for which an English publishing house has offered him a fabulous sum, but

when he heard "Yankee Doodle" in slow time, the nearest he could get to it was: "The d—l, what is it? I ought to know that!" As soon as a little more steam had been put on, a sort of innocent, negro-minstrel smile overspread his features, then, scratching the back of his head he said, "I thought I knew that!" Prof. Allman, the well-known vocal teacher, stated that he believed he would recognize almost any piece of church music, for he had sung some twenty-five years in English cathedral choirs. He listened attentively, said the air was familiar, but he could not place it, if we'd give him a bit of music paper he would jot the tune down and would let us know the next day, if that would do. He was given the paper; the "chorale" was played over, he got the air down. "Now, let me see whether I have it right!" He sang it over, and on request sang it again and again, quite rapidly, too. He afterwards explained that as he had been only five years in this country and was not familiar with "Yankee Doodle."

Prof. Gilsinn, the organist of the College church, and Professor of Music at the Missouri Institute for the Blind, was as blind to the realities of the tune as any of his pupils to the light of day until his musical eyes were opened by heightened speed. Mr. Cohn, well-known as a studious amateur of music, failed to recognize the air, as did Messrs. Mittauer and Wagner, both connected with the music trade, and Mr. Field, of Field, French & Co. Some names we intended to give have escaped our memory, but we will here close the subject. No doubt many of our readers have tried the experiment in their respective localities, and if so, they know that we have not exaggerated in the least. We repeat what we have said before; we do not mention these things so much to tell a joke as to show by a practical experiment the great importance of correct time in the rendering of musical compositions.

THE POWER OF THE PRESS.

NONE of the old-time editors of Michigan was boasting the other day that he had never been sued for libel, or attacked in his sanctum, but he could recall many narrow escapes. Twenty-five years ago he was running a red-hot paper on the line of the Michigan Central Railroad. A man named Carson, who was running for some county office, was given a bad racket, and the editor received a note that if he had anything more to say he might receive a good pounding. He had a still more bitter attack the next week, and the paper was hardly mailed before he walked Carson, the candidate, accompanied by a brother and two cousins. The four were strapping big fellows, and each was armed with a horsewhip. The two composers and the "devil" got out with all speed, leaving the editor without support. He realized the situation at once, and began:

"Walk in, gentlemen; I presume you have come to horsewhip me?"

"We have," they answered.

"Very well. Have you thoroughly considered this matter?"

"It doesn't need any consideration," replied Carson. "You have lied about me, and I'm going to lick you within an inch of your life!"

"Just so, my friend, but first hear what I have to say. Did you ever hear of the press being stopped because the editor was cowed?"

"I dunno."

"Well, you never did. Lick me all you choose and my paper comes out week after week just the same. The power of the press is next to the lever which moves the universe. It makes or breaks parties, builds up or tears down, plants or destroys. Aggravate the editor and the press becomes a sword to wound and kill. Wollop me if you will, but next week I'll come out more bitter than ever."

There was an embarrassing silence right here, and the face of each horsewhipper had an anxious look.

"It will go out to the world—to America, Canada, England, France—aye! clear to Jerusalem, that the Carson family of this county live on roots and johnny-cake; that they stole a dog from a blind man; that they murdered a peddler for a pair of two-shilling suspenders; that the women are club-footed and the men work their ears when they sing; that the —"

"What is the regular subscription price to the Herald?" interrupted Carson.

"Only twelve shillings a year."

"Put us four down."

"Very well—six dollars—that's correct. Run in and see me—all of you, and if any of you want to see any of my Detroit exchanges I shall be only too glad to serve you."—*Ex.*

A GIRL WHO COULD PLAY ONLY ONE TUNE ON THE PIANO.

DID not know you were here," said Lurline Loosehair, a blush flooding her face, as Berwyck Hetherington stepped toward the piano, "or I should not have played so confidently."

"Can you not favor me with something more?" he asked.

The blush grows deeper and more vivid now, and the eyes are moist with tears. But in an instant she recovers her self-possession, and looks at him in the frank, honest way in which Cincinnati girls ask for more pie.

"I cannot play any other piece," she says, half sadly, half defiantly.

"Are you sure of this, Lurline?" Berwyck asks, bending over her in a loving way. "Think well before you speak," he continues, "for on your answer may depend the future happiness of two young lives."

"I am quite sure," she says.

"Then you must be my wife." And as he speaks those words Berwyck Hetherington's face lights up with a rapturous Schnyler Colfax smile.

"Do you love me?" he asks.

For an answer she puts her arms around his neck, kisses him coldly behind the left ear, and then great silence falls upon them.

Presently Berwyck rises to go.

"You will come again to-morrow evening?" she asks.

"Yes," he replies, "you may tie the dog at eight."

"And you will not regret your choice?"

"Never," he says, in clear, steady tones. "I have spent the best years of my life looking for a girl who could play only one tune on the piano."—*Chicago Tribune.*

THE INVISIBLE FLUTE PLAYER.

A STRANGE story is told by the peasants of Holstein, of an invisible flute player, who is said to have haunted, about fifty years ago, a farm house situated near the river Elbe. Some of the children of the farmer who owned the house are still alive.

The mysterious affair commenced in a cabbage garden behind the house. There the people often heard flute playing, but no one could make out whence it came, until at last he took up his abode in the house altogether. Sometimes he played his flute in the sitting-room; sometimes in one of the bed-rooms; at other times in the cellar or in the garret. Occasionally also he paid a visit to a neighboring house. The people on the farm became quite used to him; and when the children or the servant lads and lasses were disposed to enjoy a little dancing, they would just name a certain tune, or sing a bar or two of it, and ask him to play it; and directly they heard the desired tune. When the milk-maid was occupied in the dairy she sometimes took an apple in her hand for fun, and said: "Now, my boy, play me a nice air and thou shalt have an apple." In a moment the apple vanished out of her hand and the music commenced.

In the course of time, however, the invisible flutist became very intrusive, and at last he proved quite a nuisance. One night he would amuse himself by breaking all the windows in the house; another night he had his gambols in the kitchen, turning everything topsy-turvy, and at mid-day, when the family sat down to dinner, it sometimes happened that the large dish of stew before them, from which all were eating, was emptied in an instant by invisible hands. They would then jump up and run about the room, breaking the air with their spoons. When they thought they had at last driven the fellow into a corner of the room suddenly they heard him spitefully playing his flute in another corner.

In short, the annoyance became quite unbearable. There was no peace in the house. The farmer everywhere expressed the wish that he could find somebody who had the power to expel the invisible flute player; he did not mind the expense. At last there came a clever man from the neighboring town, who offered to settle the matter; he only wanted to know beforehand whether he should show and banish the flutist in his real figure, or in the figure of a poodle.

The farmer said: "I would rather not see him at all! Here are ten thalers; all I want is to get rid of him, and to have peace in my own house."

By means of queer rhymes and smoke, the clever man from the town actually succeeded in driving out the troublesome guest, and no mysterious flute-playing has been heard since on the farm.—*Engel's Musical Fairy Tales.*

UNEXPECTED EFFECTS.

OME years ago, when Theodore Thomas was giving oratorios in Steinway Hall, it occurred to his manager that he could produce a very fine theatric effect in "The Creation" at the passage "Let there be light," if he kept the gas-jets turned down low, and, at the announcement of the divine fiat, turned them all on to a full blaze. As might have been expected, the perverse idiot who had charge of the arrangement turned his lever the wrong way at the crisis, and left the hall in what the reporters call Cimmerian darkness. The after effect of three or four men armed with torches, and going prosaically up and down the aisles to relight the gas burners, was not romantic. But Parepa Rosa laughed herself to tears over it.

This, however, is not half as funny as what occurred there one night when "The Messiah" was on. It was a rainy night, and the manager was not satisfied with the tame appreciation of the semi-religious people who had hitherto made up his audiences. What he wanted, he said, was more enthusiasm. So he came out to the man who had charge of the coat and umbrella room, and gave instructions to the ushers to take the umbrellas, when the performance opened, range themselves about the house, and aid in the applause. "What we want is enthusiasm—and don't you forget it." At the conclusion of one of the tenderest and most pathetic passages in "The Messiah," and while the devotionally inclined assemblage sat in pensive repose, there broke out along the aisles and in the back seats a most diabolical hammering and clattering. The lovers of oratorio were dumbfounded and shocked. One old white-haired gentleman, with a choker on, cried "Put them out!" It was echoed by others, intermingled with hisses, and one of the attendants in the house rushed out into the vestibule to the manager and reported; whereupon that prompt and vigorous gentleman strode into the house with fire in his eye, and seizing the first usher armed with an umbrella that he met, he shook him soundly and marched him out of the house, to the immense satisfaction of the goodly assemblage, remarking as he did so: "You infernal fool, I'll teach you to disturb an oratorio!" The only funny thing about this was the astonishment of the usher, who, out of breath and still holding his umbrella as evidence, said: "Why, you told me to do it."

INJURIOUS ADVERTISEMENTS OF ARTISTS.

INJUDICIOUS advertisement of an artist is a curse to him. Every true observer and lover of art will immediately be prejudiced against any one who places himself in an altitude which he has not as yet reached, and very likely will never reach by many a league. The press in America is often guilty of misrepresenting artists; for, according to the advertisement a performer puts into the paper will his puffs be. The greatest charlatan, if he spends enough money, will get the greatest encomiums. A dog-fight reporter will be sent to "write up" a concert or an opera. We have lately heard of a real good artist who refused to perform in an important concert because his name was printed in smaller type than that of another artist. Is this not disgraceful? Who would think of such a thing in Europe? There they place the names alphabetically, and if the name of the greatest artist commences with a Z his name will be put last. This article was suggested to us by the announcement of a pianist who lately appeared in St. Louis, namely, W. H. Sherwood. This gentleman is a fine artist and has a right to be proud of his accomplishments, but he came to us heralded as "America's Greatest Pianist," and equal to Von Bülow and Rubinstein. Having eagerly read all this preliminary newspaper puffing the public go to the concert with great expectations, and as these expectations are not realized, they forget to give the credit really due the gentleman; in fact they are inclined to call the whole thing a humbug. Suppose a man with \$100,000 capital should start a dry goods store in St. Louis, and advertise himself as "the only competitor of A. T. Stewart," or say he were to open a banking-house and advertise himself as "the only successful rival of the Rothschilds," would not the very street-boys laugh at him? And would not his otherwise respectable capital dwindle into nothing by comparison? And yet he would be really a wealthy man, and with that amount of money could start a very fine dry goods store or establish a very respectable bank.

So it is to some extent with our artists. They place themselves beside the greatest of giants, upon an elevation which they appear really smaller than they are when viewed by others.

ORATORIO SINGING.

ORATORIO singing is of two kinds: it includes the dramatic, but the subject pertains to sacred story. Of this kind is the singing required in such oratorios as "Samson," "Jephtha" and "Judas." The other kind is precisely the same as church singing. It is the purely sacred singing which ought to characterize the utterance of a vocalist who takes part in Handel's "Messiah." Portions of this oratorio are so frequently rendered in the church that it is right to offer an observation upon singing when it forms a part of public worship. The solo singer in a church ought to realize his high position. The relationship in which he stands is of a twofold character. It is primarily between himself and the Creator, and in a secondary manner between himself and the congregation. His office is to assist the preacher. He has by his art to move the congregation to prayer and praise. There ought to be the highest form of devotion in his singing, and genuine sympathy in his tones. He should show that he is himself moved, that he may be enabled to move others. The purest and the best singing is essential in a church, as it is expected to be, and intended to be, an aid to worship. It is not this, it must be a hindrance, as there is no such thing in this case as neutrality. But if it be an aid, it must be admitted that the singer's position is a serious and important one, second only to that of the preacher. And it is not hard to believe that at times his influence is the greater of the two. Those gentlemen who have the engaging of singers for the service of the sanctuary should not lose sight of the real office of the singer and the scope of his power, and be careful that they engage the services of genuine artists. An eminent and eloquent preacher said that "Oh, rest in the Lord" (Mendelssohn) well sung was a better sermon than he could preach.

THE MULE SYMPHONY.

MISSOURI composer, says a wicked exchange, incited by such musical composition as "The Don," has written a symphony entitled "The Mule." It is an admirable piece of music. It opens with an easy, moderate movement intended to represent the animal jogging contentedly along the road. A few grace notes indicate his reaching to one side to nab a thistle as he passes. The road grows harder and the movement slower. Then the driver encourages the mule. The cluck and crack of the whip is heard. But the movement doesn't increase in rapidity. It stops short and then the middle brasses take up one note and hold it through the rest of the symphony, to indicate that the mule has balked and won't move. Meanwhile the strings give expression to the efforts of the driver to beat the obstinacy out of the beast with the whip, a few sharp taps of the bones soon coming in to indicate the breaking of the whipstock. Dull blows upon the kettle drum tell that the driver has taken up the cushion of the wagon seat and is whacking the mule round the tail with it. However, the mule remains firm, and the cushion is thrown aside and the driver goes to the fence to get a board. The tearing of his clothes in the wayside brushes and his ripping the board from the fence are clearly defined by the trombones and lower strings. He returns and belabors the mule with the board, and this is one of the most lively and pleasing movements of the work and is continued until the mule begins to kick. Then the melody becomes somewhat obscured, but the force and speed of the movement is greatly accelerated. The wagon begins to break. First the dashboard goes, then the seat, then the whiffletree—a sharp clang of the triangle denoting the breaking of the ironwork. So it goes, till the mule has freed itself from the wagon; then he kicks the man over the fence and he falls in a hog-wallow. Then comes the finale—the triumphant braying of the mule. This is a wondrous bit of composition, so natural and true to life that a listener with his eyes closed would think himself in close proximity to the living animal. The roar is something tremendous, and can only be produced by an orchestra of ninety-two pieces, while the conductor has to be strapped down to obviate his throwing himself off his feet.

The annual Music Festival of the Lower Rhine will be held this year at Cologne, under the conductorship of Ferdinand Hiller. Among the principal works to be performed are mentioned Haydn's "Creation," Beethoven's "Eroica" symphony, and works by Bach, Brahms, and Bruch. Herr Brahms will probably be amongst the solo performers and play his second pianoforte concerto. Señor Sarasate is likewise expected to contribute to the programme of the Festival. There will be 600 chorists, with an orchestra of 120 executants.

MUSIC IN ST. LOUIS.

THE Musical Union closed its series of concerts for the present season on the 3d of May. The programme was a "request programme," or at least was so advertised, and consisted of numbers played at previous concerts. Its contents were as follows:

FIRST PART.—1. Overture, "Tannhäuser," Wagner, Orchestra. 2. "Good Friday Chorus," (Char-Firetag's Zauber), Wagner, Orchestra. 3. "Una Voce Poco Fa," Aria for Soprano, Rosini, with Orchestra Accompaniment, Mrs. Alice Hart. 4. Sylvia Ballet, Delibes. (a) Prelude, Les Chasseresses. (b.) Intermezzo et Valse Lente. (c.) Pizzicati. (d.) Cortège de Bacchus. Orchestra.

SECOND PART.—5. Overture, "Leonore No. 3," Beethoven, Orchestra. 6. Concert Stueck, for piano, Weber, with Orchestra Accompaniment, Miss Lena Anton. 7. Traülmerei, Schumann, Orchestra. 8. My Queen—Ballad, Blumenthal, Mrs. Alice Hart. 9. Invitation to Waltz, Weber-Berlioz, Orchestra.

This concert was a fitting close to the excellent series to which it belonged. It is only the truth to say that the orchestra surpassed all its previous efforts upon this occasion, and covered itself and its leader with glory. Mrs. Hart, the solo singer of the occasion, a lady from Nashville, Tennessee, is a mezzo-soprano of considerable culture. Her lower notes are the best. A stranger, before a strange audience, she, at first, seemed somewhat embarrassed, but soon recovered and acquitted herself creditably. Miss Anton's playing of Weber's concerto was one of the best pieces of playing we have ever heard at her hands. She was magnificently accompanied by the orchestra. Miss Anton used a Decker piano, from the warehouses of Story & Camp.

THEODORE THOMAS and his orchestra (of fifty musicians and not sixty as advertised) were on hand at the appointed time, the 18th, 19th, and 20th, and performed the programmes advertised. Thomas plays upon his orchestra as upon an instrument, and meets with a ready response from every cord he touches. Nothing human is perfect and Thomas' orchestra is no perfection, but it comes so near it that we do not feel like picking out minor flaws. The solo singers were in the main satisfactory, but it must be said that the light voice of Mr. Harvey, the tenor, is utterly unfitted for singing in a hall of the size of the Armory Hall, and that when it was contrasted, as it must be, especially in "The Redemption," with the full tones of Mr. Kemmertz' basso, it became almost ludicrous. The soprano, Mesdames Allen and Hartdegen, rendered their parts very satisfactorily. If we can venture an opinion, after a single hearing, we should say that of the two Mrs. Allen sings with the most finish and Mrs. Hartdegen with the most feeling. Mrs. Cole, the contralto, sang magnificently, and richly deserved the double recall which she received for her singing of "O Fatima," Weber. Mme. Rivé-King was herself, that is to say, she played her concertos with that finish and intelligence which stamps her as a pianist of the very first rank. Though not as advertised, Mr. Adolph Hartdegen deserves to be mentioned among the soloists for his playing of the cello obligato in the Volkmann Serenade, showed him to be an artist in every sense of the word.

We have now heard "The Redemption" given in good style, and we have been confirmed in the opinion that its author knew what he was doing when he wrote upon his score: "*Opus vite meæ.*" He has, in our opinion, written a work "which the world will not willingly let die." It has the simplicity of grandeur and the grandeur of simplicity. It has been said that in it Gounod repeats himself. We fall to see anything in this farther than that it is true he is himself and not an ape trying to import into his style that which is foreign to it and to his purpose in this particular quarters that there is in "The Redemption" none of the polyphonic or contrapuntal writing which has become the received style in oratorio is, after all, only another way of complaining because Gounod has treated his subject from his own standpoint rather than from that of others. This criticism, by the way, comes almost exclusively (in this country at least) from the disciples of Wagner, to whom, it seems, innovations appear as virtues in the works of their idol, but, strange to say, as unpardonable vices in the works of others. It is to be noticed however, that, as if anticipating this sort of criticism, the author of "The Redemption" has not called his work an oratorio but a "sacred trilogy"—indicating by the name that he did not intend to class his work with others on sacred subjects in the "received" oratorio style.

In passing upon any musical composition two questions are really always involved, namely: The fitness of the subject for musical treatment and the success or failure of the treatment of the subject selected. These two questions are in fact quite distinct, although very often mingled and confounded to the detriment of clearness and impartiality of judgment. In the case of "The Redemption" it is all but universally admitted, we believe, that the theme is one that is well adapted for musical setting, and the contention is solely as to how far Gounod has worthily treated his chosen subject. The first question which then arises is the abstract one: How should that subject be treated? It is evident that opinions will differ on this point according as the doctrine of the redemption and the gospel accounts of the life of Jesus are believed or disbelieved, in other words according as the redemption is considered as a divine fact or a human myth. This is not the place for a discussion of religious questions and we call attention to this distinction simply to make clear the influence which Mr. Gounod's devout belief in the realities of the redemption must have had upon the character of his work. To Mr. Gounod, the cross is the centre of history; for him it was not only the son of Mary, but also "the son of God" who was led to Calvary where, in the beautiful words of Lamartine:

"Il étendit les bras pour embrasser le monde
Et se pencha pour le bénir."

Therefore, he approaches his work with reverence. His theme is the theme of cherubim and seraphim and it is not for him, a weak mortal, to sacrifice one jot of its character, to swerve even a hair's breadth from the dignity of his subject to win the applause of the masses or of ambitious *prime donne* by florid arias, or that of musty critics by learned fugues. Such was his standpoint and from that standpoint (which we believe was the correct one) we think his work is not only meritorious but masterly. We noted with especial care those portions of the work which have been most criticized, and were, in each instance, driven back to the conclusion that the musical treatment was in complete harmony with the theme. The monotony of the narrators' parts entirely disappears when the orchestra is taken to be what it is: not a mere accompaniment to the voices, but a voice of many voices which itself tells the story in music. As we look at it, the narrators are, to a considerable extent, living programmes of the orchestration, and in that there is all the variety of which the subject admits.

The typical melody which recurs nine times (three times three—this is evidently no accident, but typical of the Trinity),

has been spoken of as a very pretty melody, but inadequate to represent the Christ. This statement is certainly true and would doubtless secure the ready assent of the composer. But is it not asking of music more than it can do, to demand that a melody shall express or even indicate the various perfections which were incarnate in the Christ? The greatest painters of the world have left on canvass their conceptions of the man Jesus; where is the picture that fulfills the ideal of even the humblest Christian? They all present one side of his character, and even that very imperfectly. What the greatest painters, with all the resources of an art which presents at a glance, as a combined whole, the result of years of thought and labor, have failed to accomplish, we should not ask of a musical writer the limits of whose art, both as to definiteness and permanency of impression, are much more restricted. But, who says that Mr. Gounod has, in his typical melody, attempted to portray the Christ? Not he; nor do we believe that he has done so. What, after all, is the great central idea of this work? Its title tells it; it is the redemption, the lifting up of fallen humanity, the bringing of hope and joy and salvation to a degraded world; and this idea, we think, is beautifully expressed in the typical melody. It breathes of love and of hope; it tells of the uprising of the sun of righteousness upon those who have been groping in the darkness; it is, if we may be allowed the expression, a musical setting of the second and greater "Let there be light!"

The "March to Calvary" has also been criticized as unworthy of the subject. The author however, has himself told us what he intended to represent: the careless, jeering crowd that followed him. It must not be forgotten that this was a mixed crowd, and that if there were in it those who had cried "crucify him," there were also women who lamented. Those who would have the march represent either majestic grandeur on the one side or the vociferations of a mob all bent upon blood would disfigure the facts as they are preserved in the gospel accounts. This march, we think, offers an artistic contrast to the portions of the work which both precede and follow.

That there may be points of weakness in the work, we admit, but we confess that a pretty thorough examination of the piano score and two hearings have failed to reveal them to us. The Christian world owes Mr. Gounod a lasting debt of gratitude for this great Christian composition which will certainly prove for him

"Monumentum ære perennius."

We have already said that the interpretation was satisfactory. We do not mean that it was faultless. Mr. Thomas takes the two male choruses faster than the composer has indicated; we think the composer knew more about his subject than Mr. Thomas, and we are of the opinion that the change which Mr. Thomas makes is not an improvement. Then too, Mr. Thomas made two cuts in the work which we think, even if advisable (which we at least doubt) should not have been made on a first hearing; for the people desired to hear Gounod without emendations or amendments. Then, of course, we missed the organ effects, which were not compensated by the brass, which was introduced to take its place. This, however, was a necessity of the situation, for which no one is really responsible. When our new Music Hall is built, and a grand organ is put into it, we hope to hear this great work again, under even more favorable circumstances.

The chorus covered itself and its leader, Mr. Otten, with glory. Thomas cannot be accused of being given to flattery, and yet he stated to several persons that it was the best chorus he had had in his present tour, and instanced the fact that he rehearsed the Cincinnati chorus four hours and the St. Louis chorus only one hour and a half. We congratulate the St. Louis Choral Society upon their great and deserved success; and when they remember that we have always been outspoken in reference to their performances, often criticizing them quite severely, they cannot doubt the sincerity of the expression of our opinion.

FESTIVAL NOTES.

MANY of our readers will be astonished to hear that the number of persons who attended the Festival was no larger. Here are the exact figures, from headquarters: Friday, 1603; Saturday, (Redemption) 2711; Sunday, 1262. The daily papers, with their usual accuracy, have stated that the Festival was a financial success; the fact is, that Messrs. Methudy and Kieselhorst (the guarantors) are out of pocket nearly seven hundred dollars. This we regret, for both, but especially for Mr. Kieselhorst, who, although representing in this city the Miller piano, a worthy rival of the Decker, which is being played upon this tour, laid aside all considerations of business, and gave not only his time but his money to this enterprise. His devotion to art ought to be rewarded by the friends of art, and we hope it will be.

By some one's mistake, a magnificent floral offering, from the famous house of Jordan & Co., which Mme. Rivé-King's friends had prepared for her, was locked up in the ante-rooms and could not be delivered to her until after the concert.

MCCULLAGH, of billiard fame, left the hall at the close of the first part of "The Redemption." He knew more about caroms than about music. Mr. Caldwell, chief clerk of the passenger department of the Vandalia Line, was heard to remark to the Superintendent of the same road that McCullagh had all the redemption he wanted. Caldwell knows what he is talking about.

REV. MR. NICHOLS (Presbyterian), was so pleased with "The Redemption" that he has taken steps to have some of the choruses sung in his church. Rev. Mr. Tudor (Methodist), who sat near us, declared the work "a grand theme grandly treated."

It was a mistake (perhaps unavoidable) to have a Sunday concert. The people who pay \$1.50 to attend a concert can all afford to go on week days and many of them will not go on Sundays. We do not believe in Sunday Concerts, anyhow. Had the third concert been on a week day, there would have been no loss to the guarantors.

At the close of "The Redemption" the chorus called for their leader: "Otten, Otten!" An old curmudgeon asked Mr. Peacock, of the "Henry Shaw Society," what they were calling for. "Rotten, rotten!" was the reply. "I thought it was," said the old ignoramus! The Henry Shaw-ans think that was a good joke. We don't.

MR. FREDERICK ARCHER, the famous English organist, now of New York, gave a private organ recital on Saturday evening, May 26th, at the Second Baptist church. His selections were: "Concert variations," Archer, "Variations on Beethoven's Septette in," B flat, "Overture to Merry Wives of Windsor," Nicolo, "Waltz in A flat," Chopin, "Concert Fugue in G," Krebs, "Serenade," Oehsen, arranged by Hamilton Clark, "Fugue in D," Archer, and "William Tell Overture." Mr. Archer proved him-

self an artist of great merit. We regretted that in place of one of the overtures, which at least are not organ music, he did not see fit to give us a Bach fugue. Mr. Archer's pedal playing is remarkably smooth and artistic. We hope to hear him again at a later date.

BOOK NOTICES.

Adelaide Phillips: a record, by Mrs. R. C. Watterson, 12mo., pp. 170. Boston: A. Williams & Co. This neat little volume is an interesting memoir of a gifted singer and a good woman. A photograph of Miss Phillips serves as a frontispiece. The life of Miss Phillips was, after all, an uneventful one, and this little work will be appreciated by her friends and acquaintances more than by the general public.

Woman's Place To-Day, by Lillie Devereux Blake, pp. 173, small 12mo. New York: John W. Lowell & Co. This book pretends to be a reply to certain lectures on "Woman," delivered by Dr. Morgan Dix during the last Lenten season, and subsequently published in book form. We have not read the lectures of the reverend gentleman, but we judge from this "reply" that he must have talked common sense. Some of the author's reasoning is very funny. Here is a specimen "clinch" from the third lecture of this champion of so-called "women's rights." To disprove the statement made (it seems) by Dr. Dix that the New Testament recognizes and teaches the headship of man, she says: "In this golden maxim" ["Do unto others as ye would that others should do unto you"], "is a complete contradiction to any claim in support of the headship of man, and yet that claim has been persisted in for centuries and finds plenty of supporters to-day." Of course, the same maxim applies to a man and his child, or his servant, and therefore the assumption of authority by a father over his child, or of a master over his hired help is wrong and tyrannical (?). Some of her "facts" are stranger still. She states that in some States a judge is empowered by law to decree a divorce in favor of himself from his wife. One of these unfortunate States is Missouri. Somebody has evidently been gulling the good lady—we say the good lady, for she seems to mean well—and she rushes into print with absurdities like this, as the basis of what she, with unconscious humor, is pleased to call an argument. From masculine women and feminine men, Good Lord, deliver us!

India and Ceylon—from the German of Ernst Haeckel, by Mrs. S. E. Boggs. New York: John W. Lowell & Co. Prof. Haeckel is one of the greatest German naturalists of the day, and his descriptions of tropical plant and animal life are undoubtedly as interesting as they can be well rendered. The book is not without blemishes, not the least of which is the evident desire of the author, without any apparent provocation, to cast an occasional fling at religion, but, upon the whole, it is an interesting narrative of travel in those countries, and will repay perusal. This and the next preceding works are published in paper covers for the very low price of twenty cents each.

C. F. Zimmerman's Musik für die Millionen. Philadelphia: Schaefer & Koradi. 50cts. This is the first of a series of publications which Mr. Zimmerman is issuing, to explain and propagate his new system of musical notation in figures. This is certainly the simplest and most practical of all the new notations we have yet seen proposed, and has the advantage over all existing systems of showing at a glance the precise relation of the tones of the scale to the tonic and to each other. We cannot, after a cursory glance, pretend to pass upon its absolute merits, but it is certainly worthy of examination, and we take pleasure in calling the attention of the too little number of progressive musicians to this brief exposition of a new system that seems perfectly practicable, and which may prove on examination to have advantages over the one now in use.

SOME OF LONGFELLOW'S STORIES.

LONGFELLOW was known as a capital raconteur, and now and then told with great zest a story on himself. A gentleman once remarked about the rudeness of Mr. Ruskin, the artist and critic, believing it to be apocryphal, which prompted Longfellow to say that Ruskin, when introduced to him, drawled out: "Mr.—Long—fellow—you—know—I—hate—Americans," which had the effect of making him immediately feel at home. Mr. Longfellow, of course, received visitors from all parts of the globe, wherever his poetry had found readers, and that is wherever our language is spoken. Among them the young Englishman who came to see him a few years ago was not the least amusing guest. Having heard, on reaching Cambridge, that Mr. Longfellow resided there, he told the poet of his surprise at this information, for, said he, "I thought you were dead long ago—in fact, that you died before Washington." He also used to tell of a tourist of the John Bull family, who in visiting him apologetically remarked: "Mr. Longfellow, you have no ruins in your country, and so we came to see you." And then the gentle-hearted poet, apologizing for the Briton, said: "People say things you know, that they don't mean to say, out of awkwardness and embarrassment, for the sake of saying something." And here was another to the score of the tourist—the American tourist this time: The poet was invited to give his autograph, and complying, as he, alas! always did, he was followed to the table where he was writing, and politely overlooked by the visitors. "Why, how plainly he writes; his hand doesn't shake at all!" was the observation of one of those on-lookers to the other. And Mr. Longfellow, it is said, enjoyed these visitors! If he did, of course it was from his standpoint of the humorous student of human nature. But what patience he must have had!

QUESTIONS PERTINENT AND IMPERTINENT.

If the New York music-trade papers have heard that Thomas has abandoned the Steinway for the Decker piano in his present concert tour, why have they not made mention of the fact?

Are they not as ready to take Decker's as Steinway's money for advertising?

Does it not look to "a man up a tree" as if Steinway owned most of the music-trade journals?

"Where, Oh where are the Hebrew children," alias Blumenberg and Flersheim?

Could any one get up a more unreliable book than Scharf's much-puffed "History of St. Louis?"

Who was the idiot who wrote the chapter on "Music and Musicians" in that wonderful mass of "swash" in two volumes?

Ought not A. R. Rivet to have come out like a man and acknowledged the authorship of the articles in the *Dramatic Critic*, which aroused the ire of certain St. Louis musicians, when he knew that another was being held responsible for them?

As he did not do so, is it not our right to make the confession for him?

We understand that he has, even recently, denied the authorship of the incriminated articles. We'll put up fifty dollars that he was the author. Will he cover this little amount?

Was not Thomas' attempt to keep Damrosch out of Cincinnati by hiring the Music Hall for days after he would have left the place a piece of dirty work which was at once unscrupulous, unmannerly and stupid?

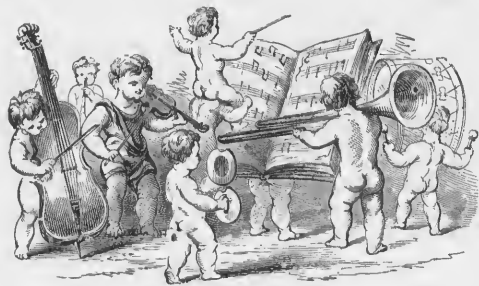
THE following anecdote, says an exchange, is related by one who professes to know the facts. At all events musical people will be interested in a story given to the world for the first time:

A young lawyer strayed into St. John's Church, Washington City, a good many years ago. He heard a voice singularly pure and powerful singing in the *Te Deum*. The young man listened with marked attention, and on making inquiry, learned that the rich soprano voice belonged to Miss Ella Herndon. It was furthermore discovered that she was the daughter of a naval officer, who served with great honor to himself and his country in the Mexican war. The young gentleman made her acquaintance, and during the period of his attentions, Capt. Herndon went down with the ill-fated steamer "Central America," near Havana. There were several hundred passengers on board and more than a million in gold. Owing to the heroic conduct of Capt. Herndon, about half of the passengers were saved, but the noble-hearted and brave officer, true to his trust, sank beneath the waves.

The young man, shortly after this sad event, married the lady whose voice had so powerfully attracted him in the rather shabby old church. He continued to rise in his profession, and became prominent in politics. His wife, however, did not live to see him elevated to the highest office within the gift of the American people. It is said President Arthur, whenever he can escape the duties of his high position, goes unattended to St. John's, longing to hear "the sound of a voice that is still."

A BUSY MAN.

MILWAUKEE man while in Chicago recently sent a bouquet of flowers to a relative in a Wisconsin town, and when he heard from them they had arrived four days after being shipped, wilted and dead. He was mad, and in talking it over with a railroad man, the railroader said: "You must not expect too much of an express agent. Now that bouquet had to pass — Junction, and I know the express agent there. He is the depot agent, express agent, keeps a restaurant, is postmaster, acts as switchman, helps unload freight, checks baggage, keeps a store, works a team on the road, drives passengers to adjoining towns is sexton in a church, buys country produce, keeps the hay scales, runs the caucuses of both political parties, goes out shooting chickens with hunters, keeps a pool table, has a mill for grinding sugarcane, and runs a hop yard, besides helping his wife run a millinery store. Now, a man that has as much business as that ought to be excused for letting a bouquet remain in the express office a week or ten days." The man that sent the bouquet said come to think of it, they were mighty lucky to get the flowers at all, and he would apologize for any words he might have spoken in the heat of debate. What the country wants is a diversity of industries.—[Peck's Sun.



OUR MUSIC.

"HAND IN HAND" Polka-Caprice) *Rivé-King*. Mine. Rivé-King has written some much more difficult pieces than this, but this also is worthy of her talent and within the reach of ordinary players. We can only surmise what the talented composer had in mind when she wrote this pleasing number; but there probably floated before her mental vision the picture of two young and innocent beings starting out in life "hand in hand," with hopes elate and brows resplendent with the glory of faith in each other and in the protection of a kind Providence, ere yet the realities of life had cast a shadow upon their sunlit way, and suspicion or indifference had chilled the warmth of their enthusiasm or loosened their trusting grasp.

"ALLEGRO—FINALE"—From *Mozart's Symphony in E. flat*.—Reduced for piano by *Carl Sidus*.—This is one of Mozart's happiest inspirations, and the piano arrangement of it here given to the world for the first time, preserves throughout the spirit and the charm of the original. It is not so difficult that ordinary players can not perform it, nor so simple that the best pianists may not have to give it some study before they can render it with all due expression.

"MERRY WAR" (Fantasia) *Strauss—Sidus*. From Mozart to "the Waltz-King" Strauss is "a long jump;" a sort of *saut périlleux*, as the French would say, but Sidus has successfully performed similar acrobatic feats before with perfect safety, as our readers know, and his success in this instance is only a repetition of what to him must be an easy performance. Strauss' "Merry War" is a very melodious and deservedly popular opera of the lighter sort and the setting of its best themes here made will certainly please as well as instruct the younger portion of our readers.

"SO MUCH BETWEEN US" (Song)—*E. R. Kroeger*. This song is the latest addition the repertoire of Mrs. Annie Norton-Hartdegen, the very talented soprano, now on a grand tour of the United States with Theodore Thomas and his famous orchestra. We cannot hope that our readers will be able to sing it as well as she, but we think the music very pretty and calculated to suit every one. As to the words—well words are generally considered quite a secondary matter in song, and as we wrote them, we will let others pass upon their merits or demerits.

"THE PENITENT'S PRAYER."—*Kunkel*. Should any of our readers know who is the author of the words of this song, they will greatly oblige us, by telling us. The words were found in a newspaper, but its editor sent us word that he had clipped them from somewhere—he knew not where. The author of the music has, we think, succeeded to perfection in giving the words a proper musical setting.

STUDIES.—From *Duvernoy's "Ecole du Mécanisme,"* annotated and revised by *Charles Kunkel*. The three studies which appear in this issue need no commendation to intelligent readers. They complete the first book of Duvernoy's studies revised by Mr. Kunkel, which may now be had of our publishers or of any music dealer. Call for "Kunkel's Royal Edition of Studies."

We have concluded, that from this time on we would give the prices in sheet form of the pieces which appear in each number of the Review, for the double purpose of enabling those who may wish to order them in that form to know how much to send and of showing our readers just what the music we give them would cost if purchased over the counter of any music store.

The prices of the pieces in this issue are:

"Hand in Hand"—Rivé-King.....	\$ 75.
"Allegro—Mozart"—Carl Sidus.....	35.
"Merry War Fantasia"—Carl Sidus.....	35.
"Penitent's Prayer"—Charles Kunkel.....	40.
"So Much Between Us"—E. R. Kroeger.....	60.
"Studies"—J. B. Duvernoy (worth).....	50.

Total.....\$2 95.

NEW MUSIC.

Among the latest of our issues we wish to call the special attention of our readers to the pieces mentioned below. We will send any of these compositions to those of our subscribers who may wish to examine them, with the understanding that they may be returned in good order, if they are not suited to their taste or purpose. The names of the authors are a sufficient guarantee of the merit of the compositions, and it is a fact now so well known that the house of Kunkel Brothers is not only fastidious in the selection of the pieces it publishes, but also issues the most carefully edited, fingered, phrased, and revised publications ever seen in America, that further notice of this fact is unnecessary.

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72

Red.

(Led)

cre s:

இரு.

Red.

❖

62nd.

Red

Red.

leggiere.

The musical score consists of five systems of staves. The first system begins with the tempo marking *leggiere.* and a dynamic marking of *mf*. The notation includes complex fingerings and articulation marks. The second system features a dynamic change to *f* and then back to *mf*. The third system continues the melodic and harmonic development. The fourth system shows a return to *f* and includes first and second endings marked '1.' and '2.'. The piece concludes with a final cadence and a key signature change to B-flat major.

Giocoso

Giacoso 2

p

Reo. * Reo. * Reo. * Reo. * Reo. * Reo. *

The image shows a musical score for a piano introduction and a waltz section. The piano introduction is in 3/4 time, key of B-flat major, and features a series of chords and single notes. The waltz section is in 3/4 time, key of B-flat major, and features a series of chords and single notes. The score is marked with 'Pia.' for piano and 'Waltz' for the waltz section. The piano introduction is marked with a 'Pia.' and the waltz section is marked with a 'Waltz'.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a five-line staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together in groups of four. There are several triplets indicated by a '3' over a bracket. The score includes a key signature change from B-flat to A-flat (indicated by a double flat sign) in the middle section. The piece concludes with a final cadence. The title "The Rose Tree" is written in a decorative, stylized font at the top right of the page.

[illegible]

Musical score for "The Rose Tree" in 2/4 time, featuring a treble and bass staff. The key signature is two flats (B-flat and E-flat). The melody in the treble staff includes fingerings (2, 4, 2, 5, 1, 3, 1, 4, 2) and slurs. The bass staff includes a "cres:" marking and a "Red." (Reduction) section marked with asterisks.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/2. The score consists of two systems. The first system has a vocal line with a melody and a piano accompaniment with chords and a bass line. The second system continues the vocal line and piano accompaniment. The piano part includes a series of chords in the right hand and a bass line in the left hand. The score is marked with "Red." and asterisks at the end of the first and second systems.

A musical score for the song "The Rose Tree". It features a treble and bass staff. The treble staff contains the melody, which is a simple, folk-like tune. The bass staff provides a harmonic accompaniment, primarily using chords. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into four measures, each marked with a star and the word "Red." below it, indicating a red note or a specific rhythmic pattern. The melody is written in a simple, folk-like style, with a mix of eighth and quarter notes. The accompaniment consists of chords, mostly triads and dyads, providing a harmonic foundation for the melody.

First system of musical notation, featuring a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music includes chords and melodic lines. A dynamic marking *Red.* appears below the bass staff. A crescendo marking *cres:* is placed above the treble staff.

Second system of musical notation, continuing the piece. It features a treble and bass staff with various musical notations, including triplets. Dynamic markings *Red.* are present below the bass staff.

Third system of musical notation, continuing the piece. It features a treble and bass staff with various musical notations, including triplets. Dynamic markings *Red.* are present below the bass staff.

Fourth system of musical notation, continuing the piece. It features a treble and bass staff with various musical notations, including triplets. Dynamic markings *Red.* are present below the bass staff.

Fifth system of musical notation, continuing the piece. It features a treble and bass staff with various musical notations, including triplets. Dynamic markings *Red.* are present below the bass staff. A forte marking *f* is visible in the final measures.

Handwritten musical score, first system. Treble and bass staves. Treble staff contains complex fingerings (1-5) and slurs. Bass staff contains chords and single notes. Dynamics include *p* (piano) and *Red.* (Reduction). Asterisks (*) mark specific measures.

Handwritten musical score, second system. Treble and bass staves. Treble staff contains complex fingerings (1-5) and slurs. Bass staff contains chords and single notes. Dynamics include *cres:* (crescendo) and *Red.* (Reduction). Asterisks (*) mark specific measures.

Handwritten musical score, third system. Treble and bass staves. Treble staff contains complex fingerings (1-5) and slurs. Bass staff contains chords and single notes. Dynamics include *f* (forte) and *Red.* (Reduction). Asterisks (*) mark specific measures.

Handwritten musical score, fourth system. Treble and bass staves. Treble staff contains complex fingerings (1-5) and slurs. Bass staff contains chords and single notes. Dynamics include *leggero.* (light), *mf* (mezzo-forte), and *Red.* (Reduction). Asterisks (*) mark specific measures.

Handwritten musical score, fifth system. Treble and bass staves. Treble staff contains complex fingerings (1-5) and slurs. Bass staff contains chords and single notes. Dynamics include *f* (forte) and *Red.* (Reduction). Asterisks (*) mark specific measures.

1 1

mf

Red. *

Red. *

Red. *

Red. *

Red. *

2 1 1

Red. *

Red. *

Finale. Con Bravura.

f

f

Red. *

Red. *

Red. *

Red. *

ff

accel:

Red. *

Red. *

Red. *

Red. *

8

cres - cen - do.

ff

Red. *

Red. *

Red. *

Red. *

MOZART

Finale from Symphony in E flat

Carl Sidus Op. 85.

Allegro ♩ = 126.

p

dim.

p

dim.

f

f

FINE.

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First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic and contains several measures of eighth and sixteenth notes with fingerings (1, 2, 3, 4, 5). Bass staff begins with a piano (*p*) dynamic and contains several measures of eighth and sixteenth notes with fingerings (1, 2, 3, 4, 5). The system concludes with a forte (*f*) dynamic.

Second system of musical notation. Treble staff begins with a mezzo-forte (*mf*) dynamic and contains several measures of eighth and sixteenth notes with fingerings (1, 2, 3, 4, 5). Bass staff begins with a mezzo-forte (*mf*) dynamic and contains several measures of eighth and sixteenth notes with fingerings (1, 2, 3, 4, 5). The system concludes with a mezzo-forte (*mf*) dynamic.

Third system of musical notation. Treble staff begins with a mezzo-forte (*mf*) dynamic and contains several measures of eighth and sixteenth notes with fingerings (1, 2, 3, 4, 5). Bass staff begins with a mezzo-forte (*mf*) dynamic and contains several measures of eighth and sixteenth notes with fingerings (1, 2, 3, 4, 5). The system concludes with a mezzo-forte (*mf*) dynamic.

Fourth system of musical notation. Treble staff begins with a mezzo-forte (*mf*) dynamic and contains several measures of eighth and sixteenth notes with fingerings (1, 2, 3, 4, 5). Bass staff begins with a mezzo-forte (*mf*) dynamic and contains several measures of eighth and sixteenth notes with fingerings (1, 2, 3, 4, 5). The system concludes with a mezzo-forte (*mf*) dynamic.

Fifth system of musical notation. Treble staff begins with a mezzo-forte (*mf*) dynamic and contains several measures of eighth and sixteenth notes with fingerings (1, 2, 3, 4, 5). Bass staff begins with a mezzo-forte (*mf*) dynamic and contains several measures of eighth and sixteenth notes with fingerings (1, 2, 3, 4, 5). The system concludes with a mezzo-forte (*mf*) dynamic.

Repeat from *S* to Fine.

MERRY WAR

(Johann Strauss)

Carl Sidus Op. 127.

Andantino ♩ = 112.

Allegretto ♩ = 80.

4 *Tempo di Valse* ♩. - 80.
Cantabile.

The first system of musical notation for the waltz. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The tempo is marked 'Tempo di Valse' with a quarter note equal to 80 beats per minute. The mood is 'Cantabile'. The first measure starts with a piano (*p*) dynamic. The melody in the treble clef features several triplets and slurs. The bass clef provides a steady accompaniment with eighth and sixteenth notes.

The second system of musical notation. It continues the melody and accompaniment. A 'cresc.' (crescendo) marking is present in the first measure. The system includes a first ending (1.) and a second ending (2.). The mood changes to 'Giocoso.' (playful) after the second ending. The dynamics shift from *p* to *mf* (mezzo-forte).

The third system of musical notation, featuring more complex melodic lines with many slurs and fingerings (1-5) in the treble clef. The bass clef continues with a consistent accompaniment pattern.

The fourth system of musical notation. It includes a first ending (1.) and a second ending (2.). The mood is marked 'In octaves ad libitum. Cantabile'. The dynamics are marked *p* (piano) and *f* (forte). The system shows a transition to playing in octaves.

The fifth system of musical notation. It continues the melodic and accompanimental lines. A 'cresc.' (crescendo) marking is present in the middle of the system.

The sixth system of musical notation, the final system on this page. It includes a first ending (1.) and a second ending (2.). The dynamics are marked *f* (forte) and *p* (piano). The system concludes with a final cadence in the key of B-flat major.

Allegro • — 144.

First system of musical notation, measures 1-4. The key signature is one sharp (F#). The tempo is *Allegro* at 144 beats per minute. The dynamic is *mf*. The music features a melody in the right hand with eighth-note patterns and a bass line with chords and eighth notes. Fingering numbers are present above and below the notes.

Second system of musical notation, measures 5-8. The music continues with similar eighth-note patterns in both hands. Fingering numbers are present.

Con Brio.

Third system of musical notation, measures 9-12. The dynamic changes to *f*. The music features a melody in the right hand with eighth-note patterns and a bass line with chords and eighth notes. Fingering numbers are present.

Fourth system of musical notation, measures 13-16. The dynamic is *mf*. The music features a melody in the right hand with eighth-note patterns and a bass line with chords and eighth notes. Fingering numbers are present.

Fifth system of musical notation, measures 17-20. The music continues with similar eighth-note patterns in both hands. Fingering numbers are present.

Sixth system of musical notation, measures 21-24. The music features a melody in the right hand with eighth-note patterns and a bass line with chords and eighth notes. Fingering numbers are present. The dynamic markings *f cres.*, *cen.*, *do f*, *ff*, *f*, and *ff* are present.

So Much Between Us.

WENN DU AUCH FERN MIR.

Words by I. D. Foulon.

Music by E. R. Kroeger.

Moderato ♩ = 116.

Wenn du auch fern mir: *lento.* *rit.*

Moderato ♩ = 116. *rit.* "So much between us!" *lento.* *rit.*

p

Wenn du auch fern mir: ich zage nicht, Ver.sagt die Son.ne ih.ren Schein Der *a tempo.*

"So much between us!" Does the sun, Be.cause such dis.tance lies be.tween, Re.

p a tempo.

Erd' die sie er.qui.cket gern, Mit fri.schem Grün und ed.lem Wein! Und,

fuse to shine the earth up.on And deck it all in liv.ing green! Or

The musical score is written for voice and piano. It begins with a tempo marking of 'Moderato' and a metronome indication of 116. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line starts with the German phrase 'Wenn du auch fern mir:' followed by 'lento.' and 'rit.'. The piano accompaniment features a flowing eighth-note pattern in the right hand and a simpler bass line in the left hand. The score includes a piano dynamic marking 'p'. The lyrics are provided in both German and English. The German lyrics are: 'Wenn du auch fern mir: ich zage nicht, Ver.sagt die Son.ne ih.ren Schein Der Erd' die sie er.qui.cket gern, Mit fri.schem Grün und ed.lem Wein! Und, fuse to shine the earth up.on And deck it all in liv.ing green! Or'. The English lyrics are: '"So much between us!" Does the sun, Be.cause such dis.tance lies be.tween, Re. "So much between us!" Does the sun, Be.cause such dis.tance lies be.tween, Re. fuse to shine the earth up.on And deck it all in liv.ing green! Or'. The score includes various musical notations such as notes, rests, and fingerings.

führt der Nordstern durch sein Licht, Das nüch-tlich fun-kelt auf dem Meer, Vom

does the stead-fast po-lar star That night-ly gleams up-on the sea, Be-



Schif-fer auch so e-wig fern, Nicht glücklich ihn zum heim'schen Heerd? Vom

cause it is from him so far, Re-fuse the sail-ors guide to be! Be-



Schif-fer auch so e-wig fern, Nicht glücklich ihn zum heim'schen Heerd?
molto rit.

cause it is from him so far, Re-fuse the sail-ors guide to be!



Wenn du auch fern mir:
lento. rit.

"So much between us!"



Wann du auch fern mir ich zuge nicht, Ver-sagt die Wolk' am Him-mels-zelt Der
a tempo.

"So much between us!" Does the cloud, When looks to it the droop-ing flow'r, Be-
a tempo.

Blu-me die verschmachtet welkt Durch Re-gen mild noch Le-bens frist! Und

cause it sails a-bove so proud De-ny the soft, re-fresh-ing show'r! Or

hört das Bäch-lein je-mals auf, Das sil-bern in den Wie-senscheint, Zu

stops the ev-er spark-line stream While sea-ward run-ning o'er the lea, To

fra-gen: See, um sonst mein Lauf, Wird ich mit dir wohl je ver-eint! Zu

say: "O sea, vain is my dream To be one day made one with thee!" To

cresc.

The small notes are ad libitum.

fra - gen: "See, um - sonst mein Lauf' Werd ich mit dir wohl je ver - eint!"
molto rit.

say "O sea, vain is my dream To be one day made one with thee!"

molto rit.

Con Brio.
Du mei - ne Sonn', mein Le - bens - stern, Beglück mich mit der Lie - be - - - dein - - - ,

Thou art my sun, my guid - ing - - - star: - - - Oh, light me with thy beams of - - - love - - - ,

Und schein ich auch - - - von dir - - - so fern - - - Wie Him - mel von der

Though I should seem - - - from thee - - - as far - - - As is the earth from

Erd' - - - zu sein - - - ; Du Son - ne mein - - - , du Wol - - - ke mein, Sei

heav'n - - - a - bove - - - , Thou are my cloud, - - - I pray - - - thee, Sweet, De -

Re . gen mir und Son . nen . schein . . .

Ich bau auf dich, ich

ny me . . . not the . . . fos . tring rain! . . .

Love, 'bide a . while, and

har . re . . . dein Gleich Strom . . . und Meer wir

wer . . . den Eins . . . !

we shall . . . meet

As

meet . . .

the riv . er

and

the main . . .

Ich bau auf dich, ich har . re dein,

Wie Strom und Meer wir wer den

Love, 'bide a . while

and we

shall meet

As

meet the riv .

er

and the

Eins!

main.

Ped.

STUDY.

Allegro ♩ — 80 to 152.

No. VI.

The musical score consists of four systems of piano notation. Each system has a treble staff and a bass staff. The first system includes fingerings (1-5) and a 'simili' marking. The second system continues the melodic and harmonic development. The third system features a 'dim.' (diminuendo) marking and a 'f' (forte) dynamic. The fourth system concludes with a 'dim.' marking and a 'f' dynamic. The score is written in a key with one sharp (F#) and a 4/4 time signature.

- A** This study should be practiced with the various fingerings indicated, as each offers specially useful technical difficulties. In practicing, heed well the position and the lifting of the fingers. They must always strike the keys in a rounded, archlike position. Separate practice of each hand will also prove of great benefit.
- B** Strike the bass notes throughout with a yielding wrist.
- C** Sustain these half notes their full value.

GENERAL REMARKS.—In the following studies, all notes or chords marked with an arrow, must be struck from the wrist, otherwise the attack (*attaque* French *ansatz* German) will be clumsy, stiff and hard. After the notes or chords so marked have been struck, a strict *legato* must be preserved throughout, as indicated. By *legato* is meant the keeping down of each key during the full length or time-value of the note, and until the following note is struck. It often occurs that the second of two chords which immediately follow each other should be connected with the first almost *legato*. To accomplish this, all the fingers of the first chord which are not used to strike the notes of the second chord, should be held down on the notes of the first chord, until the second chord is struck. The fingers so held down form a sort of pivot or fulcrum for the other fingers, which can then strike the following chord with freedom and elasticity. In order to assist the student to distinguish the notes which are to form the pivot and which must be played absolutely *legato*, they have, in these studies been connected by dotted lines with the following chord. Strict attention to these general remarks, and to the notes accompanying each study will lay the foundation of correct and elegant piano playing.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with fingerings (1, 2, 3, 4, 5) and a dynamic marking *p*. The bass staff contains a supporting line with fingerings (1, 2, 3, 4, 5).

Second system of musical notation. The treble staff continues the melodic line with fingerings (1, 2, 3, 4, 5). The bass staff includes the instruction *sempre cresc.* and fingerings (1, 2, 3, 4, 5).

Third system of musical notation. The treble staff includes the instruction *Tempo 1?* and *Leggiero. 5 simili.* The bass staff includes the instruction *riten.* and *simili*. Fingerings (1, 2, 3, 4, 5) are present in both staves.

Fourth system of musical notation. The treble staff contains a melodic line with fingerings (1, 2, 3, 4, 5). The bass staff contains a supporting line with fingerings (1, 2, 3, 4, 5).

Fifth system of musical notation. The treble staff includes the instruction *cresc.* and fingerings (1, 2, 3, 4, 5). The bass staff includes the instruction *cresc.* and fingerings (1, 2, 3, 4, 5).

STUDY.

Moderato ♩ — 80 to 152.

No. VII.

The musical score for Study No. VII is written for piano in 4/4 time. It consists of five systems of music. The first system is marked 'A' and includes fingerings 1-5. The second system continues the piece. The third system is marked '1.' and includes fingerings 1-5. The fourth system is marked '2.' and includes fingerings 1-5. The fifth system is marked 'cresc.' and includes fingerings 1-5. The score features complex fingerings and crossing fingers throughout.

A Notes to the previous study apply to the practice of this one. The lower fingering given for the right as well as the left hand, is somewhat unusual. It will however well repay any time that may be spent upon the mastering of it. In practicing, hold the wrist very loosely so as to facilitate the crossing under of the thumb in ascending and the crossing over of the third and fourth fingers in descending. In crossing under of the thumb with either hand, the third or fourth finger should remain on the key until the thumb has reached its key. In crossing of the fingers over the thumb, the same rule must be adhered to, otherwise the evenness (legato) which is the chief object of the study will be destroyed.

See General Remarks under Study No. I.

The Penitent's Prayer

DAS GEBET DES BUSSFERTIGEN

Chas. Kunkel

♩ — 80.

Du Got. tes Lan. m, das

Penitently

Thou Lamb of God who

Imploringly.

sturb für mich, Zu dir mein Herz lass wenden sich; Ich fiel sehr tief, fast hoffnungslos Fleh'
cres.

died'st for me, O let me come, dear Lord, to Thee! So far I stray'd, so near des. pair, My

ich zerknirscht und zitternd blos Bring ich zu Dir der La. sten gross, Ach Herr, zu Dir lass
dim.

struggling soul in trembling pray'r Its fear. ful load to Thee would bear. O let me come, dear

kommen mich! Bring ich zu Dir der La. sten gross, Ach Herr zu Dir lass kommen mich!

Lord, to Thee! Its fear. ful load to Thee would bear, O let me come, dear Lord, to Thee!

*Welt-Hei - land! lass mich
douce.*

Dear Sa - vior, let me

Ped. * Ped. * Ped. * Ped. *

kehr'n zurück, Ich, wend' nicht ab den Gnadenblick! Für solch verruchtes Le - ben mein

come to Thee, O, turn not Thou away from me! So loath - some all my life appears,

Ped. * Ped. *

Trost fin - det nur bei Dir al - lein, Die Seel' in ih - rer Angst und Pein; Sie kommt zu Dir, mein

My tor - tur'd soul, mid crushing fears, With bleed - ing heart, in blinding tears, To Thee would come, dear

Ped. *

Gott, zu Dir. Die Seel' in ih - rer Angst und Pein, Sie kommt zu Dir, mein Gott, zu Dir. 3. In

Lord, to Thee. With bleed - ing heart, in blinding tears, To Thee would come, dear Lord, to Thee. 3. With

Ped. *

großser Noth, auf meinem Knie, Ich, Hei-land, be-tend zu Dir flieh; Mein Leben gleicht der

an-guish wrung, on con-trite knee, My sin-stain'd soul would come to Thee; My life seems black as

fin-ster Nacht, Doch Du hast Al-les Neu gemacht, Und das Ver-lor'-ne wie-der-bracht, Oh,

hid-eous night, Cleanse Thou my soul from this dread blight, Guide Thou my way in Thy pure light, O

Herr, zu Dir lass kommen mich! Und das Ver-lor'-ne wieder-bracht, Oh, Herr, zu Dir lass kommen mich! Und

let me come, dear Lord, to Thee. Guide Thou my way in Thy pure light, O, let me come, dear Lord to Thee! Guide

das Ver-lor'-ne wie-der-bracht, Oh, Herr, zu Dir lass kommen mich!

Herr, zu Dir.

Thou my way in Thy pure light, O, let me come, dear Lord to Thee! Lord, to Thee!

STUDY.

Allegro moderato ♩ — 80 to 152.

No. VIII.

The musical score for Study No. VIII is written for piano and treble clef. It consists of five systems of music. The first system begins with a piano (*p*) dynamic and includes a crescendo (*cres.*) and a decrescendo (*poco*) marking, ending with an accent (*a*). The second system features a piano (*p*) dynamic, a fortissimo (*f*) dynamic, and a decrescendo (*poco*) marking. The third system includes a fortissimo (*f*) dynamic and a marcato (*marcato.*) marking. The fourth system includes a fortissimo (*f*) dynamic and a marcato (*marcato.*) marking. The fifth system includes a fortissimo (*f*) dynamic and a marcato (*marcato.*) marking. The score is characterized by complex fingering, including many sixteenth and thirty-second notes, and a variety of dynamic markings.

Apply Note of preceding study to this one.

See General Remarks under Study No. I.



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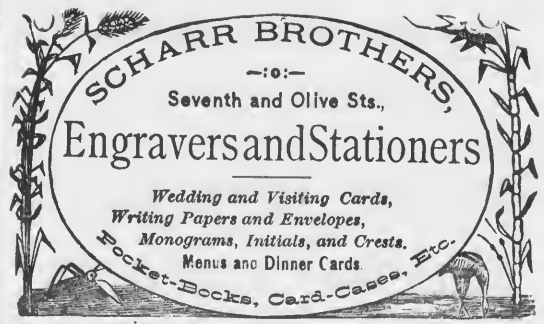
EDITOR KUNKEL'S MUSICAL REVIEW:—When Milton used the phrase "Thick as leaves in Vallombrosa" he probably referred to the number of concerts in Boston during the past month. They have been past all counting. I will enumerate one week's record as a specimen brick.

Sunday, Miss DeMont at Windsor Theatre, Turner Orchestra at Germania Theatre; Miss Nellie McLaughlin and others, Cathedral; Monday, Mrs. L. G. Gallison, Paine Hall; Mr. and Mrs. Sherwood's pupils, Miller Hall; Mr. S. W. Jamieson, Chickering Hall; Tuesday, Mr. A. P. Peck, Music Hall; Mr. John A. Preston, Melbaon; Boston Lyceum Concert Co., Paine Hall; Wednesday, Mr. E. J. O'Mahony, Horticultural Hall; Ruggles Quartette, Ruggles St. Church; Bay State Choral Society, Union Hall; Seventh Festival of Parish Choirs, Trinity Church; Apollo Club, Music Hall; Miss Maud Nichols and others, Association Hall; Thursday, Mmc. Edna Hall's pupils, Chickering Hall; Miss Mattie W. Gray and Mr. Albert F. Conant, Union Hall; Mrs. J. H. Long's pupils, Unity Church; Mr. H. Tucker, Melbaon; Friday, Apollo Club, Music Hall; Saturday, Mr. Arthur Foote, Chickering Hall; Miss May E. Reilly and Mr. George Henschel, Miller Hall; Two recitals at the New England Conservatory, eight performances of French operas, and Pounce and Co. the new American opera at the Bijou Theatre.

Recollect that by far the larger number of these were first-class concert in their respective styles. You will see therefore that if I were to speak of all the concerts of the month I should require a small encyclopedia to do it in. Therefore this time I will speak wholly of the great event of the past month. The Triennial Festival of the *Handel and Haydn Society*. This began May 1st with a performance of Handel's Ode on St. Cecilia's Day, and Rubinstein's Tower of Babel. The Handelian work seems to me one of his least inspired works. It has few changes of key and remains in D major almost all through. Two numbers were "cut" in this. The chorus did not do excellent work. The Tower of Babel was more interesting. Mr. Whitney sang the part of Nimrod in an absolutely superb manner, and Mr. John Which was at his best in the barytone part. Mr. C. R. Adams was a failure in this, breaking badly once or twice, and becoming almost inaudible at the end. The chorus was not in good form in the storm scene, and in the double chorus parts, and it was only by special energy on the part of the conductor, that disaster was averted in these numbers. But the later choruses were much better done, especially those at the dispersion of the tribes, which are the most characteristic numbers of the piece. The audience at this first concert was as cold as the old Boston audiences used to be in the early Harvard symphony days, when many people were said to have frozen to death at the concerts, and artists suffered chills from which they never recovered.

The second concert gave a new work, "The Nativity," by Professor John K. Paine. It is the greatest, recent American work. As lofty in ideal as any oratorio need be, and displaying both the learning and the geniality of the great composer. Its first part is polyphonic almost throughout, and requires more than a single hearing to fully understand. The second part is very genial in true pastoral character, and will please wherever it is heard. The finale is very broad and grand, and more direct and instantaneously intelligible than the first part. The work and the composer were both received with enthusiasm. Miss Thursby sang finely in it, but her voice seems thin for oratorio work. After this (the same concert) came Cherubini's great mass in D minor. This was heard for the first time complete in Boston. The chorus was still not at its best, since there was not a perfect balance of parts, the tenors being very uncertain, and the altos weak. Mrs. Alfre Osgood did fairly well with the soprano part. Miss Winant was excellent in the alto numbers, and Messrs Toedt and Henschel were thorough as tenor and bass, although the latter found the part a trifle too low for his best tones. On the afternoon of May 3d a miscellaneous concert was given, which requires no especial comment, save to say that Beethoven's Choral Fantasia received a good performance, with Mr. Lang at the piano. In the evening Gounod's Redemption received the very best performance it has ever had in Boston. The chorus sang superbly and the soloists Misses Thursby, Fisher, Winant, and Messrs W. J. and J. F. Which and Mr. Henschel were each and all in splendid condition. Everything went with a delightful enthusiasm. The audience was the largest of the festival, and keenly appreciative. May 4th came the first performance in America of Bruch's great work *Arminius*, under the composer's own direction. While acknowledging the high rank of the work, I cannot quite rank it with his *Lay of the Bell* or the *Odyseus*. It lacks contrast, it sings only of war, and the ear becomes satiated with the constant fortissimis that are necessary to the martial themes. The military rhythms also pall. The battle scene was something of a disappointment, not being wrought up to nearly the pitch of grandeur one would expect from Bruch. The chorus after the battle (Walhalla's gates are open) the death scene of Siegmund, the receding chorus "Bear him aloft," and the orchestral prelude to the sacred forest are exquisite numbers worthy of unimpaired praise. The soloists were excellent. Miss Winant sang in a broad, majestic, manner which suited her part admirably. Mr. Henschel was the barytone, and as the work is dedicated to him, and was partially composed for him, it may be well imagined that he was at his best. Mr. C. R. Adams also, having recovered his voice, sang in an unsurpassable manner. The chorus was also in splendid form. Altogether the performance could not have gone any better, although I was sorry to see some "cuts" made in the work.

Mr. Bruch cannot complain of his reception in Boston. At the close of the first part he was hailed with a frenzy of excitement that I have but once before seen equalled in Boston (when Patti and Scatchi gave *Linda*), and was compelled to bow again and again. As a conductor he was very successful, holding the vast chorus perfectly together, never yielding a jot of his ideal of the tempo. He led the chorus, not they him. He expressed himself to me as being in the highest degree satisfied with the performance. Speaking of his works I was delighted to hear him say that he sought his chief inspiration for much of it in the study of various folk-songs. He is enthusiastic about the Scotch folk-songs, and has studied them deeply. Saturday came a miscellaneous concert which needs no chronicling, save to say that Mr. W. W. Whitney sang in a manner to awaken a furor of applause, Miss Winant, Miss Thursby, Mmc. Baema, and Mr. Adams also won successes. The festival closed Sunday night with the "Messiah." I have often written to you as to the performance of this work by this Society. They could sing it with their eyes shut. They sang it on this occasion without a rehearsal! Mr. Whitney again carried off the solo honors, although Mrs. Alfre Osgood and Miss Winant, Mr. Toedt and Mr. Adams were thoroughly good. The festival has been a financial failure. Why?—*Quien Sabe?*—I give you three theories and you



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can choose for yourself: 1st. The price of seats was high. 2d. There were no world famous artists. 3d. Boston is musically tired out. I believe that the last is the real reason. Even the classicists would rather hear a French opera than an oratorio just now.

I will not chronicle any further concerts, although I should like to speak a word about Mr. Turner's advanced pupils who have been giving excellent chamber concerts at the New England Conservatory of Music lately. But I resist the temptation and content myself with saying that that institution has just closed contracts with Mr. Otto Bendix for five years piano instruction, and with M. Timothee Adamowski, the eminent soloist to join its corps of violin teachers. Mrs. Aline Osgood, whom I have mentioned in connection with the Triennial Festival, is a graduate of this Conservatory, and paid it a visit during the festival, singing several songs to the great delight of the students.

CINCINNATI.

CINCINNATI, O., May 23d, 1883.

Since my last letter we have had the Dramatic Festival, Damosch Orchestra Concerts, Scalchi, "The Redemption," College of Music Examinations, Cincinnati Conservatory Exhibitions, innumerable "Benefits" and Amateur "Concerts." The last two have been, are, and are to be. They have been inflicted upon this long-suffering community in the most cruel, cold blooded and remorseless manner. Moreover, the perpetrators are scheming to impose more inquisitorial torments upon us. Fires, floods and tornadoes come and go, but these skeleton tattoos and spectre dances go on forever. It is most agreeable to encourage all students of music to display their abilities, and show the results of their labor by rendering something that is pleasing and not beyond their comprehension. To the tyro and hack, technique, music and the classics, are too often synonymous terms. Would that they could realize that it is more creditable to them and pleasing to their audience to render well some simple composition of an obscure writer, than to attack an elaborate work of a celebrated master and fail. Four-fifths of the concert halls are shambles; and if the works of the great masters should bleed, our concert rooms would swim in blood. One gleam of light illumines the horizon, just tingling the black, turbid clouds hanging over us; the Mephisto pottery craze is dying. Now! oh now! for some dauntless iconoclast to pulverize the images of hideous toads, lizards, snakes, and mythological monstrosities with which the "cultured" and "aesthetic" have filled our once happy and beautiful homes. The Dramatic Festival was in some respects a triumph, in others not satisfactory. Never before in this country was witnessed on such an extended scale so fine a stage setting—no such an array of distinguished talent at the same time—no such an array of properly costumed and well drilled supernos such audiences—no such returns. The stars played well—were well supported, and the plays well presented. The Festival was a financial success and a rich treat to some. The "People's" Festivals demonstrate that Music Hall is too large for such purposes. Not more than one-half of the audiences can see or hear all that is going on. The Damosch concerts were undoubtedly fine, but not well attended. Financially they were not a success. Scalchi is better in opera than concert. The Misses Gaul and Harris are bright, rising stars, and accessions to the College. "The Redemption" was given here last week to a half filled house. One-third of the audience being "dead heads," so I naturally conclude some one lost money. Thomas had an orchestra of about sixty and our chorists of six hundred singers. To the average audience the first part of Redemption is probably monotonous. The orchestration is the better part of it. The music well expressed the mob's mocking of Christ. It sounded brutal and wicked; arousing tenderness and sympathy for their victim. The chorus by the "Celestial Choir" was most impressive. The trio as rendered by the Mesdames Humphrey Allen, Annie Norton-Hartdegen and Belle Cole thrilled one as if indeed a real Easter day was dawning. "The Redemption"—pardon me—*Ne sutor ultra crepidam*. I forgot all that I wrote regarding "amateurs." I will therefore simply quote and endorse. "The Redemption" will hold its own and accomplish a mission that will result in good to all, but it should never be given in any but a devotional spirit, as it is essentially sacred." Remmertz should study English. Harvey, the tenor, has a well—his voice is "mild." The chorus is splendid and the most generous, amiable chorus in the world. Of that, more anon. It is whispered that Cincinnati is to have a Dramatic School, consequently, those carnal-minded, mammon-loving materialists, New York and Chicago, are mad. The engagements of Prof. Geo. E. Whitney and Mad. Maratzek with the College of Music soon close, and I hear that they have accepted positions in New York and Boston. Mr. Whitney has been tendered a testimonial benefit concert. Mr. Hartley Thompson, one of our most prominent tenors, died on the 21st inst. All who knew him will long remember his kindly generous traits as displayed in his original, impetuous and peculiar manner. The Cincinnati Double Quartette, of which he was a member, will sing at his funeral. Professor Nembach, Miss Ada Wilson, soprano, Messrs. H. Lindau, tenor, H. J. Wetherell, bass, and T. J. Sullivan, barytone, have just returned from a delightful professional visit to Knoxville, Tenn. The Professor speaks in flattering terms of the musical tastes of the Knoxvilleites. The Knights of Pythias from all parts of the United States have taken this town by storm. Some 25,000 visitors have come with them. Their parade on the 22d was a splendid display. At the prize drill in Music Hall, Capt. Currier, with his own and some visiting brass bands numbering 150 men, treated the audience to the "Duckworth Club Quickstep," as arranged by him. It was received with cheers. The military and brass bands throughout the country will do well to obtain it, as it is a rousing, spirited march. It is also arranged for the piano. Baxter—a native—is the talented composer. The organ of St. Paul's Episcopal Church has been removed for repairs. The vestry intend spending \$20,000 on repairing the organ and church building, then they will introduce a surplised choir. Smith and Nixon's new hall is pretty well patronized, and if the proprietors would spend a little money in beautifying and keeping it clean, they would have a mint. As it is, the stage looks like a row of public baths and sleeping car berths combined. It could be made to look as pretty and cosy as a boudoir. Trade continues to be about fair.

Yours truly,

CAMELOT.

WASHINGTON.

WASHINGTON, May 20, 1883.

EDITOR KUNKEL'S MUSICAL REVIEW:—The periodical outcry against florid music in church services is again being made. A few weeks ago Miss Minnie Ewan, one of the most talented of the local sopranos, sang at the Congregational Church, "With Verdure Clad" as an offertory solo. The Rev. gentleman who occupied the pulpit listened attentively to the charming cantatrice as she rippled off the notes in her artistic manner, and at

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the conclusion of the piece, which was exquisitely done, paused fully two minutes, and then rising, said, "We will now resume our religious services." Not contented with this very pointed remark he occupied a portion of the time allotted to the sermon to a criticism of elaborate music in churches.

While, of course, a sense of the eternal fitness of things dictates a proper attention to the proprieties of the occasion in the selection of church music, the line between the proper and the frivolous should be carefully drawn, and a selection should not be condemned, solely, as in this instance, because it was done in an artistic manner, or gave an opportunity for artistic execution.

There is no doubt that much light, inappropriate music is constantly being rendered by church choirs, and that a careful supervision of the music is incumbent upon the pastor or somebody under his direction, but this supervision should be done at the rehearsal of the choir, and not in public, where it does more to destroy the sanctity of the occasion than did the song.

This church, although one of the largest in the city, is always filled to overflowing, owing to some extent to the personal popularity of the minister, but more especially to the high quality of the music rendered, and for which the leading people in the choir are paid high prices. Professional church choirs are recognized as a business investment, as being the means best adapted to draw sinners within the droppings of the sanctuary and under the direct influence of the good lessons expounded from the pulpit.

In this respect, music is very much like trap-shooting, music being the trap that keeps the sinner within range of the ministers' missiles, whereas, if the reverend gentleman had to shoulder his theological fowling-piece and go gunning after his sinners, he would find them scattered and isolated, having already been driven from cover by a former sportsman.

Since my last, we had one excellent orchestral concert, and one week of very poor opera.

The orchestral performance was by the Georgetown Amateur Orchestra, a body of gentlemen organized as were the old Haydn Orchestra, and afterwards the St. Louis Amateur Orchestra, for pleasure and not for profit. The concerts are complimentary but attended by the leading musical people of this city. The orchestra is under the direction of R. C. Bernays, son of old Dr. Bernays of the *Anzeiger*, who has established himself here as a teacher and director, and has already acquired quite a reputation as a musician. I give you the programme for it is an unusual one for amateurs to attempt: 1. Die Felsenmühle zu Estalieres, C. G. Reissiger. 2. Symphony, (unfinished), Franz Schubert; (a) Allegro Moderato, (b) Andante con moto. 3. Marionettes' March, Gounod. 4. Symphony No. 1, Beethoven; (a.) Adagio molto; Allegro con brio—C major; (b.) Andante cantabile con moto—F; (c.) Minuetto E Trio—C major; (d.) Adagio; Allegro molto e Vivace—C major. 5. Traumbilder—Fantasie, with Zither obligato, Lumbie; by request.

The Catherine Lewis Opera Company played "Olivette" here for a week. After attending one performance, I was unable to conjecture what the Company was organized for unless it was to give Kate a chance to kick. As a high-kicker she "takes the cake." Of course she was immensely popular with the young fellows who craned their necks to see the highest possible point attainable by the fair Catherine's toe. Lennox and Joe Greensfelder were the only people of any merit in the Company, and it is surprising that it was not long ago numbered among the things that were.

Among the musical features of the immediate future is a revival of "Pinafore" by the Washington Operatic Association. This organization has been so uniformly successful in its public presentations that its appearance in "Pinafore," which still has a strong hold on the people, will be greeted by large houses. I heard to-day that some of the leading local people are endeavoring to crystallize into a large Choral Society the chorus recently used at the unveiling of the Henry statue under the direction of Prof. Bernays. What this effort will amount to remains to be seen.

CHICAGO.

CHICAGO, May 21st, 1883.

EDITOR KUNKEL'S MUSICAL REVIEW:—Central Music Hall, the musical and literary *circus maximus* of Chicago, where the gladiators of the aforesaid arts fight hard battles for fame and wealth (the latter rather), has no dates for a week. This shows that entertainments are nearly at an end and the season over. Last week brought two events of note at the above hall, the concert of the Wetzel children, musical prodigies, a little miss aged nine, and a boy aged eleven. Considering their age the performance was remarkable, and their piano playing shows talent, which, if properly trained, must insure a future for them. They had a big house. Dr. Leopold Damrosch, with about fifty well picked musicians, assisted by Mme Carreho and Signora Martinez, gave a concert and matinee. The writer and with him a critical audience, enjoyed every number very much, and it may be safely stated, that the Doctor's orchestra is as fine as Thomas'. Brahms' Dances received a rapturous encore. Carreho played Grieg's Concerto faultlessly, and S. Martinez sang with fine execution and good taste, but she has a harsh voice, in the "upper flat" especially. Sometimes she does so, too! Financially it was "so so," the manager, Mr. Harry B. Smith, a young man of talent, certainly deserves praise for the success of this concert. The Chicago Church Choir Co. are busily engaged with "Iolanthe." I was present at the rehearsal and may state that it will do well whatever can be so done. The concert of Mme. Eugenie DeRoode-Rice, at Weber Hall, was very creditable. The programme, vocal and instrumental, was well carried through, and the lady may be proud of her pupils. The second of the series of the Organ Recitals, by Mr. Harrison M. Wild, was given at Hershey Hall this afternoon, to a fine audience. These recitals have become very attractive. Mr. Wild is a fine player, a perfect master of the instrument and rendered his selections, Prelude and Fugue, in B minor (Bach), as well as the Wedding March, op. 44 (Dudley Buck), splendidly. He was assisted by Mrs. J. A. Farwell, soprano, Mrs. J. Balfour, contralto, Miss May Phoenix, contralto, Mr. J. L. Johnson, tenor, and Frank A. Root, tenor. Mr. Geo. Glazier, of Dime Concert fame, had a benefit. There were 19 numbers—every number given by a different person or persons. Catherine Lewis played one week *Olivette*, the second *Prince Conti*. The latter is dull and business was the same, the Company dreadfully poor, and so it seems is the management, a number of "artists" (?) left, because they got left on pay-day. Messrs. Will Davis and John McWade are organizing a "Chicago Ideal Opera Co.," to play under Haverly's direction in California. Some good talent has been secured. Mrs. McWade (Asa Somers) will be leading soprano, Mrs. Davis (Jessie Bartlett) contralto, John McWade baritone, and C. H. Clark tenor. This is a fine quartette and has often sung in concerts with great success. The music trade is doing a good business. J. Bauer & Co. are now located at 156 and 158 Wabash Avenue, and their factory is well under way. Their first six Chicago pianos were on exhibition last Saturday, and Mr. Bauer may flatter himself at the result. Whitney (of Detroit), will soon open up; Mr. Cross (formerly with Pelton & Pomeroy), is his chief salesman.

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R. H. Day, lately with the same firm, has taken a position with Weber. Mr. Will Drach, reports sheet music lively, the sale of "I'm a little mountain maiden" surpassing all others. 'This is a new waltz song, with Tyrolean warbles, by the authors of the popular waltz song, "Who will buy my roses red?" "Kosita," the new comic opera, will be performed with German text by Col. Isenstein's Company at McVicker's, this fall. Mrs. Harry G. Wheeler, a comic verse writer of some note, has furnished a number of side-splitting encore verses for the Lord Chancellor's song, "Says I to myself, says I," for the C. C. C. Co. Mr. Charles Avery Welles (N. Y. Musical Critic and Trade Review), sends his love to Mr. Foulon. He was in town looking up business. On a program for a concert shortly to be given by a Lodge (name slipped my mind) I noticed the following numbers: "Heather Bells," Duet, Kunkel, "Germans' Triumphal March, Kunkel. These people out to have a full house! So long! LAKE SHORE.

PHILADELPHIA.

PHILADELPHIA, May 20th, 1883.

May 20—our first May Musical Festival is over, and, all things considered, it may be accounted as a very successful event. It was Philadelphia throughout, for excepting Mesdames Beema and Scalchi and Mr. Joseffy, its personnel was clearly our own talent. The orchestra was built on our own Germania Orchestra, the chorus was all our own, and the mass of the soloists our own as well. In this view, therefore, it was a grand concert of Quaker City talent. No good purpose would be served if I entered upon a long critique of the programme, hence I shall content myself with speaking of some of the more notable points. Before giving a condensed list of the concerts, it may be said that the Festival Association will be obliged to call upon the guarantors for five or six thousand dollars deficiency. That magnificent building, the Academy of Music, was not wholly filled at any concert, the prices being considered very high, a good reserved seat costing \$3, and season tickets \$15.

The Choral works were Handel's "Sixth Chandos Anthem," Spohr's "Last Judgment," Mendelssohn's "Hymn of Praise," Bruch's "Odysseus," Gilchrist's "XLVth Psalm." The orchestral work was Nicolai's "Festival Overture," Schumann's "Symphony No. 1 B flat," "Tell Overture," Beethoven's "Seventh Symphony," Rubinstein's "Triumphal Overture," "Magic Flute Overture," Schubert's "Unfinished Symphony," Raff's "Lenore," Beethoven's "Lenore," and "Tannhauser Overture." The Musical Directors were Charles M. Schmitz and W. W. Gilchrist, the former directing the orchestral and the latter the choral numbers.

The Sopranos were Mad. Gabriella Beema and Miss Annie L. Fuller, contralto Mme. Sophia Scalchi, Emily Winant and Emma Cranch. Tenors, Theo. Toedt, H. K. Romeyn and A. D. Woodruff. Basses, Frantz Remmert, Max Heinrich and H. Price.

From this you will see there was no drawing stellar attractions, Mmes. Beema and Scalchi, while being artists of no mean skill, are not names over which audiences grow wild. An attempt was made to secure Nilsson for one concert but she wanted a figure three with three cyphers attached, and could not be persuaded to lower them, while Mme. Scalchi, the greatest contralto now on the stage, was so complacent enough to reduce her figures to one thousand dollars, and generously volunteered an appearance in a third concert gratuitously.

The chorus has been drilling for nearly a year, and it is conceded by all hands that we have never had equally fine work. It numbered over five hundred voices, and was generally prompt in attack, sonorous in volume, and well balanced throughout. Some of the best musicians in the city occupied seats of "high private." Max Bruch's "Odysseus" was sung at the second evening's concert, and although very considerably "cut" (fully one-fifth), it was the only number on the programme. It was the first hearing your humble servant had of it, but it is not necessary to use the old phrase "where one is in doubt a second hearing," etc., for I am not at all in doubt; it is a great work, and a most melodious one; what is more, there are very many scenes, and single choruses that will be prizes to the concert-giver and the concert-hearer. It is full of beauties and well-defined melody which must delight the general audience. It is not music which requires an audience of high-class musicians to understand or enjoy. But let no one be deceived and rush madly into its production, without examining the score! The work is bristling with difficulty, and difficulties that nothing short of continued and careful labor can surmount. In the tempest at the banquet of the Phœnix there is some exceedingly trying work, but the result is a compensation. The choral singing at this Festival at these two points was really excellent, and it was no ordinary pleasure to hear it. The festival gave me an opportunity for hearing for the first time, Miss Fuller, the successor of Miss Whinnery in our creek church choir here. In my judgment this young lady, who by the way is a Western girl by adoption and a Southerner by birth, has a career before her. Added to a decidedly pleasing stage presence, she possesses a voice at once sweet and brilliant. Mme. Beema is a soprano of excellent culture, but her voice is rather worn and inclined to be coarse in the upper register. Of Scalchi, of course, one can but repeat the high praise which has been accorded her everywhere. Her noble voice, pure, natural and artistic vocalism makes her an artistic mate for Patti.

I must not omit mention of one of the minor dishes in this musical banquet, viz: Delibes' "Sylvia," a ballet suite of most wonderful charm and delicacy. It would take too long to give the text of this most brilliant composition, and without it, the writer must be at a loss to give any fair idea of its merits. Readers of the REVIEW will know that he is a young French composer, whose writing is just obtaining a hearing in this country, but they cannot know just how pleasing and popular is his workmanship until they hear it. It is out of the beaten ruts, and while of the light and airy musical texture, there is no doubt of the originality and brilliancy of the writer. It is several grades above the paltry *esprit* of Strauss, with more skill and more "catchiness" and yet without an exclusiveness of melody that is as hard to describe as the glint of sunshine on the water. The *pizzicato* movement is bright beyond measure, and all too short.

Joseffy played at one concert, and those who have heard his velvet touch and pianissimo effects require no telling; and those who have not, must make up their minds to hear him the next chance, for in certain lines of virtuosity he is simply unapproachable.

Another noted feature was the rendering of Mr. Gilchrist's 46th Psalm, the composition which obtained the prize at the Cincinnati musical tourney. It was our first hearing, although the author is a resident of our city, and is doing good missionary work. It is a scholarly work, but "smells of the oil." Its tone throughout is one of religious exaltation, but I cannot think it will be an enduring musical monument, certainly not

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such an one as we have a right to expect from the occasion
which brought it into being.

There are many other points which deserve mention but the
space is all too small to give it. Before leaving the subject I
am sorry to say that as one of the results we have a bitter quar-
rel among the disciples of harmony, mostly jealousy. On one
side we have arrayed Michael Cross and his friends. He is a
prominent and scholarly musician, and on the other the par-
ticipants and promoters of the Festival. The details would be
uninteresting to your readers, and I only mention it to note the
oft-spoken-of fact—the inharmoniousness of the followers of
harmony.

Nearly all the warblers have flown across the brine. The
Abbey-Patti-Mapleson wrestle is over, with the victory perched
upon the banners of the latter who claims to have captured
Patti at \$5,000 per night. I was in New York the other day,
when I was told by one whom I have great reason to believe,
that as a matter of fact, Mapleson has not secured the golden-
throated Patti, and that the terms are as yet only a quasi verbal
agreement. We all know what that means. However, as mat-
ters now stand, Patti cannot join Abbey, she could not after the
acid passages between the diva and Abbey, and in conse-
quence, the doughty Col. rests easy in having the star with him.

What a ridiculous muss it all is! It shows why foreign
artists believe that Americans are always ready to be
fleece. Patti does not get one-fifth of \$5,000 for her perform-
ances in London or Paris, yet the difference of a week's journey
across the ocean causes her vocal wares to increase beyond the
possibility of reimbursement, unless the manager provides a
"scratch" company—shaky tenors, trembling old brasses, and
a venerable chorus. Patti is a vocal diamond of the first water,
but one likes to see a noble gem nobly bestowed, and placed at
least with respectable support.

And after all may not this be the work of Mapleson? Who
should say that he has not created this "boom," and made a
faction fight between Belmont and Astor against Vanderbilt
and Gould? That is one view of the case and quite as probable
as any other. I have already exceeded my space, and must
abruptly sign myself
W. W.

ANSWERS TO CORRESPONDENTS.

O. P. S., *Kansas City*.—Goldbeck's Harmony, (price
\$1.50), published by Kunkel Brothers, will give you
all the information you desire, in very intelligible
shape. We are not sufficiently acquainted with the
music teachers of your city to answer your other
question.

M. S. B., *Detroit*.—The English still call a quarter
note a crotchet, an eighth note a quaver, etc. Those
names have been universally abandoned in this
country for the more suggestive ones of quarter
note, eighth note, etc. This is in imitation of the
German, *viertel*, etc.

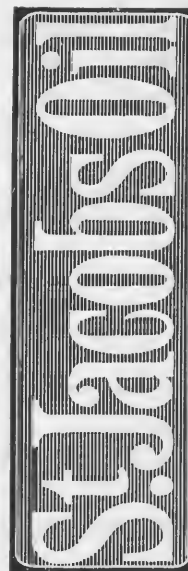
J. B. L., *Houston*.—We cannot tell, in advance,
whether Mapleson or Abbey will have the best oper-
atic troupe the coming season. The rivalry between
them will probably cause the employment of good
talent by both. In the conflicting reports now cir-
culated it is impossible to know what singers have
been or will be engaged by the respective managers.

ANNIE O'C., *Charleston*.—"Silvery Waves" occu-
pies about the same position among piano composi-
tions (as to merit) that "Shoo Fly" or "Dem Golden
Slippers" among songs. It is popular with those
who know no better (and they are many), but it is
as good a specimen of "trash" in piano music as
one could find. It has had an immense sale, and as
the fools are not all dead, it will probably sell largely
for a long time.

NETTIE P., *Concord*.—Virginia Gabriel, or more
exactly, Mary Ann Virginia Gabriel, is one of the
very few female composers whose works possess
merit of a high order. Her principal work was a
cantata founded on Longfellow's "Evangeline," and
bearing the same name. She was born on Feb. 7th,
1825, and died Aug. 7th, 1877. Some three years be-
fore that she had married one Mr. March. She is,
however, known almost exclusively by her maiden
name. Her parents were Irish.

"INQUIRER," *St. Louis*.—It is difficult, if not im-
possible, to give an intelligent criticism of a new
composition on first hearing. Mr. Sherwood's piano
pieces, as played by him in his recitals here, dis-
played a capacity for composition which, we are
very frank to say, we did not think he possessed.
The "Idylle" pleased us especially. Understand,
we give this as an impression, not as a judgment.
Better acquaintance with the compositions in ques-
tion might increase our respect for them, and it
might do the reverse.

ELLEN S., *New York*.—What you call "German
fingering" for the piano is not of German origin at
all. The old German fingering represented the
thumb by 0 and the fingers by the figures 1, 2, 3
and 4. The fingering in question comes from the
Italians (like a great many things which the Ger-
mans claim as their invention in musical matters)
and is used throughout Europe. The English
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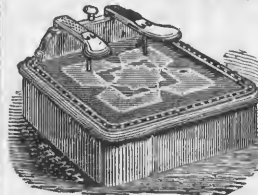
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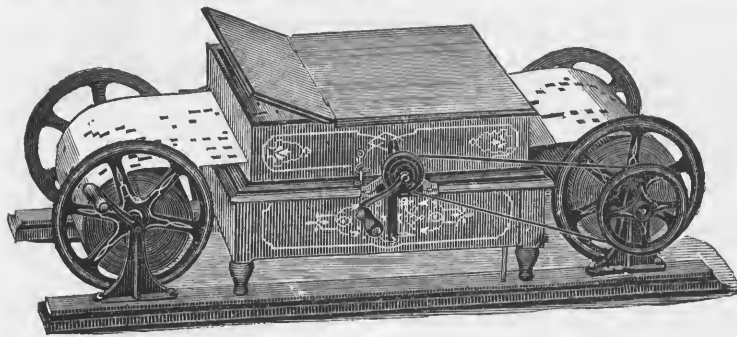
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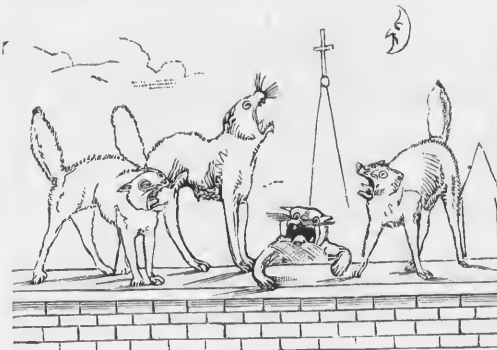
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COMICAL CHORDS.

The back bone of an orchestra is the trombone.—Wagner (by spirit telegraph).

DEACON: "Fine day overhead, John," "Yes Deacon, but I'm not going that way to-day."

THE musician who robbed a bakery said in extenuation that he was in favor of movable dough.

A LADY announces that she will receive pupils on the piano. Let it be a concert grand, so that every one may have a good foothold.

AH YU SING is one of the secretaries of the Chinese Legation at Washington. The Chinese evidently Ah Yu Sing their best men to represent them abroad.

A COAT-TAIL flirtation is the latest. A wrinkled coat-tail bearing the dusty toe marks means: "I have spoken to your father."

"Dwo vos schoost enough, but dree vos too plendty," remarked Hans, when his girl asked him to take her mother along with him to the dance.

CHARMING FRANKNESS: "You have lovely teeth, Ethel." "Yes, George," she fondly lisped, "they were a Christmas present from Aunt Grace."

As a dull, prosy clergyman, prosing in his pulpit, saw his loved congregation leaving one by one, he threw pathos in his voice and exclaimed, "Nothing but leaves."

THAT young lady who made seven hundred words out of "conservatory" last fall has run away from home. Her mother wanted her to make three loaves of bread out of "flour."

MR. WM. DOODLE—"Yes, Miss Frost, I always wear gloves at night; they make one's hands so soft." Miss Frost—"Ahl and do you sleep with your hat on?"—Life.

AN official and volunteer organist of a church being asked to assist in passing around the plate, replied that he didn't object to playing the organ, but he did object to being the monkey.

DURING the winter we feel that we can hold our own pretty well as an average liar, but now that the circus bill is beginning to adorn the wall we feel our utter insignificance.—Evansville Argus.

A FARMER sent this order to his merchant: "Please send me by carrier, two pounds of shugor, a blackin' brush, five pounds of coffey, and some little nails. My wife had a baby last nite, and too padlocks and a monkey wrench."

"Yes," said the deacon, "the organist certainly did play opera-bouffe airs and the can-can in his voluntary yesterday. But, dear me, I can't kick up a row about it without giving myself away by showing that I recognize the music."

A YOUNG politician explained the tattered condition of his trousers to his father by stating that he was sitting under an apple tree enjoying himself, when the farmer's dog came along and contested his seat.

Is there such a thing as luck?" asks a correspondent. There is. For instance, if you go home at 2 o'clock in the morning, after promising your wife to be in early, and find her asleep, that's luck, but it isn't to be depended on.—Richmond State.

A PHILADELPHIA inventor has worked for a year trying to make a pin which women would not put in their mouths. He has succeeded, but don't expect to sell many. The pins are as big as railroad spikes.

"When I began to write poetry," said Dr. O. W. Holmes, "a friend said he shouldn't think that I would want to put people in misery by scribbling verses. But I told him he needn't fear; for being a doctor, I could quickly put them out of it."

AN amendment: A reporter interviewed a prize fat woman whose weight is 720 pounds. When asked, "Do you still claim to be the largest fat woman in the world?" she frigidly replied: "Excuse me, sir, but I do not recognize the title. I am said to be the largest large lady on exhibition."—Hartford Times.

A CITIZEN called recently at the Water Registrar's office and introduced himself and his business saying:

"I'm Mister Jerry Muldoon. My cellar is full of water, and my hins will be drowned if it isn't fixed; so I want you to fix it."

Mr. Muldoon was informed that nothing could be done for him there. Two or three days later he reappeared.

"I come again to see about that cellar," said he; its worse than ever." "But we told you the other day, Mr. Muldoon, that we can do nothing about it here."

"Yes, but my cellar must be fixed or my hins will be drowned."

"Well Mr. Muldoon, did you see the Mayor about the matter?"

"Indade I did," replied Mr. Muldoon.

"What did he say, is it?" "Misther Muldoon" says he, "why don't you kape ducks?"

It is related of a small boy in one of the public schools of this State that he was asked where the zenith was. He replied: "The spot in the heavens directly over one's head." To test his knowledge further, the teacher asked: "Can two persons have the same zenith at the same time?" "They can." "How?" "If one should stand on the other's head."

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MAJOR AND MINOR.

A TEXAS genius has invented a liver-pad for pianos. They are manufactured in Houston and cost \$3.00 a piece.

THE composer Paolo Tosti has had the Italian Order of St. Maurice, and the Belgian Order of Leopold conferred on him.

FANNY KELLOGG, the Boston soprano, lately became the wife of her manager, Max Bachert. "Turn about is fair play," they say; Max managed Fanny awhile, now Fanny will manage Max.

WILHELMJ contemplates making extensive alterations in, and adding a large concert hall to, his villa at Biebrich, with a view to turning it into a High School of Violin Playing.

SINCE our last issue, *The American Art Journal* has completed the twenty-first year of its existence. It is the oldest and most reliable of the music trade papers. We congratulate our confreres, Thoms and Colby upon the evident success of their enterprise.

A. J. Hipkins, the English piano expert, says that if two pianos of different quality be accurately tuned in unison, by means of beats, and be placed side by side in a room, even the most practiced musician, on trying them consecutively, will declare the softer-toned instrument to be the flatter of the two.

It is only a few weeks ago that Mr. Woodman, of the Briggs Piano Co. of Boston, persuaded Mr. Adam Shattinger to try a couple of Briggs' upright pianos. The pianos were both sold in less than a week after their arrival and Mr. Shattinger has ordered more.

MR. STROMANN, of C. Kurtzmann & Co., paid us a flying visit on the 22d of May. He is a good fellow and we are always glad to see him and to hear of the prosperity of the firm with which he is connected, especially as we know that the Kurtzmann piano is an honest and reliable instrument.

THE *Musical Courier* of New York says "Chas. A. Cappa and the Seventh Regiment Band of which he is director, has been engaged to give concerts in Washington Square Park on every Friday afternoon." Am you sure they has, Bloomy?

IL TROVATORE says that Mr. Abbey cannot have the celebrated Maestro Facio for conductor of the new Metropolitan Opera House, because he has signed a valuable contract for seven months to direct the performances that will take place at the Regio Theatre, Torino, during the Grand National Exposition.

NEW operas in Italy are "Il Mucedone" by Tossitore, which will be represented the coming season at Regio Theatre, Torino; "Ettore Fieramosca" by Giovanni Bennachio, which is to be given the summer season at Padova; and "Marion Delorme," by Sconterino, about the production of which no definite views have been reported.

FLOROW left a number of important works in MS. which have just been discovered among his effects by his executors. They comprise "Sacountala," a grand opera in five acts; "Les Musiciens," a comic opera; and two operettas, "Le Desertour" and "La Vengeance des Fleurs." There are also some songs, two concertos and a mass. They will all be published at once.

MR. CHAS. F. BALATKA, of Chicago, gave a concert at the new Weber Concert Hall on the 8th of May, in connection with his pupils. Among the sixteen numbers we notice a quartette for male voices by our old friend Hans Balatka, "On Blooming Meadows," *Rive-King*; (duet), "Galop Caprice," (duet), *Melnotte* and Liszt's Rhapsodie Hongroise, this last being Mr. Balatka's own number and closing the programme. The Chicago press speak highly of the entertainment.

CARLYLE PETERSILEA, principal of the Petersilea Academy of Music, Elocution and Languages, of Boston, is one of the best pianists of the age and without an excellent teacher. We are not at all astonished, therefore, to find in the Boston papers high encomiums of the manner in which four of his advanced pupils (Masters Conant and Benedict and Misses Gray and Day) acquitted themselves in recitals lately given by them under the supervision of their teacher. We could expect no less from intelligent pupils of Petersilea.

We do not claim the gift of prophecy, but we wish to put ourselves on record as saying now that Theodore Thomas' reputation has now reached its apogee, and that he will now decline as rapidly as he has risen. It would take more space than the subject deserves to explain intelligibly the grounds of our opinion on this subject, but we wish our readers to "put a peg here" and remember what we say; nor do we wish to be understood as underrating Thomas' great ability as an orchestra conductor.

LINDEMAN BROTHERS opened a branch store for the sale of pianos, organs, etc., at Zanesville, Ohio, on May 9th, on which occasion the Misses Emma and Ella Winnek, most capable musicians, of Zanesville, and Mr. Bent, of Cincinnati, gave a piano and song recital before a large audience. "Old Hundred," *Julie Rive-King*, and "Bonnie Dundee," *Pape*, both published in the present volume of the REVIEW, says the Zanesville *Daily Times*, "were played by Miss Winnek in an artistic style, and were received with marked expressions of delight."

M. GOUNOD pays a high tribute to his fellow-artist, M. Saint-Saëns, whom he declares to be "one of the most astonishing musical organizations" he knows. "He is," M. Gounod continues, "a musician armed with every weapon. He knows his art as no one else knows it. He knows the masters by heart. He plays and play with the orchestra as he plays and plays with the piano. He is endowed with the rarest descriptive faculty. He possesses a remarkable power of assimilation. He could write at will a work in the style of Rossini, of Verdi, of Schumann, or Wagner. He knows them all, which is, perhaps, the surest way not to imitate any of them."

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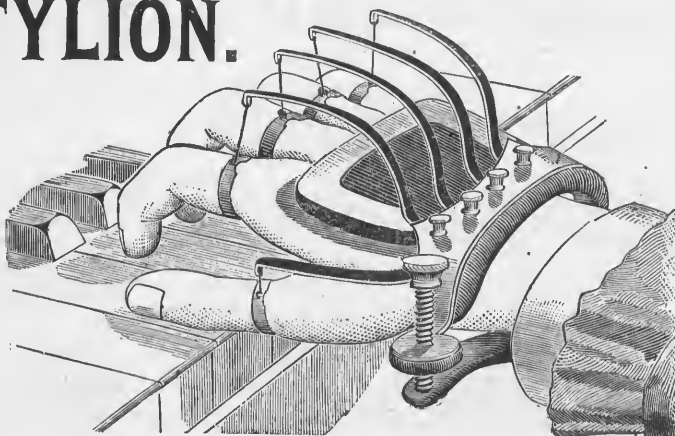
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MASSENET is said to be hard at work on his new opera *Manon Lescaut*.

THE Chevalier Antoine de Kotski has accepted the position of principal professor of the piano at the "Grand Conservatory of Music" New York.

ERNST Catenhusen, musical director of the Thalia Theater has been elected director of the New York "Arion Society" vice Leopold Damrosch resigned.

We call special attention to the advertisement, on page 343, of the Boston Normal Musical Institute, which will hold another delightful summer session at Kittanning, Pa., in July and August. The advantages of such a course are many, and the qualifications of J. Harry Wheeler and his corps of assistants are too well known to require any reiteration from our pen.

Freund's Daily has, if we may be allowed to make a bull, gone into winter quarters for the summer, but is to be resurrected in October next as "a one cent democratic paper." What connection there is between either drama or music, and one cent New York democrats is what puzzles us. Perhaps *Freund* has persuaded Boss Kelly that an organ should be musical. Maybe the corpse won't resurrect worth a cent, however. We'll see!

The following is a list of posthumous works which have been found in the manuscripts of Plotow, the composer, recently deceased: "Sacountala," grand opera in five acts, entirely finished; "Les Musiciens," opera comique, which has for subject Mozart, at Mannheim; "La Vengeance des Fleurs" and "Le Déserteur," melodramas; two concertos for the piano, a mass, six songs and a "bolero" for soprano, which was his last composition.

"MR. GEORGE SWEET is a good model for those who would become proficient in operatic singing. Such ease of pose and gesture, and such finished vocal execution are a delight to all who witness the performance of this sterling young artist." So says *The Musical Record*, of Boston. We said the same thing long ago, and are glad to see that there are those in Boston who appreciate this true artist at something like his real value. Mr. Sweet, we hear, will be a member of the "Boston Ideal Opera Company," next season. We shall in an early issue give a biographical sketch of this excellent singer.

MRS. RALSTON and her pupils gave an interesting recital on Thursday evening, May 25th. Among the easier selections we notice Sidus' reduction for the piano of the Scherzo from Symphony op. 56 Mendelssohn, lately published in our journal, and Sisson's ever popular "Waco Waltz." While living authors were not neglected, Bach, Beethoven, Weber and Chopin had their full share of attention. Mrs. Ralston is a thoroughly competent teacher, and although other engagements prevented our being present, we have no doubt that the reports we have heard of the great success of the soiree are true.

The oldest musical instrument of the world is, according to the *Zeitschrift fuer Instrumentenbau*, in the Museum at Copenhagen. It is a large bronze war trumpet, which was found in a graveyard in Schleswig. The instrument is a cast of nineteenth century copper and one-tenth tin, is very large, and its tube in the shape of a corkscrew, so that it must have encircled the player. The mouthpiece is comparatively very wide, and the opening is flat, like a cymbal. The length of the instrument is nearly seven feet; it has a very low, full, and exceedingly far-ranging tone. Connoisseurs consider it an object of great antiquity. In the same museum there is also a small most accurately made violin, bearing the date of the fifteenth century.

OUR readers will notice that Messrs. Oliver Ditson & Co. have made a change in the outside columns of their advertisement in our REVIEW. In sending us the copy for the changes, Mr. J. C. Johnson, Manager of Ditson's advertising department, volunteers the following remark: "Your REVIEW is always welcome and seems to be pretty near the perfection of a musical magazine." Considering the fact that Ditson & Co. themselves publish a musical journal, and that Mr. Johnson is a connoisseur and familiar with all the musical papers of the world, we consider his statement very complimentary.

"LAST Friday," says the *Rochester Democrat and Chronicle*, "was a red-letter day in the music trade in Rochester. A novel procession, consisting of the Fifty-fourth Regiment Band and nine wagons, each drawing one of Hallet & Davis' pianos, traversed the principal streets of the city, and it is needless to say that they attracted general attention. All of the pianos had been sold by George D. Smith, at the new and handsome sales and ware rooms, at 49 State street, who is the sole agent for these famous pianos in Rochester, and were on their way to delivery. Four of the pianos were sold on Friday morning. All of these nine pianos were delivered by William Young, the well-known piano mover, in about two hours time, and without a mar or a scratch. So much for one day's business in the sale of Hallet & Davis' pianos. In the evening a delightful musical entertainment was given in Mr. Smith's musical parlors, and it was indeed a flattering success. It is estimated that from 4,000 to 5,000 people visited the store on that evening. A well selected programme was rendered by C. Hill, Prof. H. C. Cook, Miss F. A. Daniels, Fred. Crittenden, C. J. Stapp, C. J. Wilkinson and Philip Fried, while those who desired to dance were accommodated at Power's reception hall."THE St. Louis experiment in tempo," says *Church's Musical Visitor*, referring to the test reported in our April issue under the title "A Rare old Gregorian Hymn," "in which 'Yankee Doodle' rose to the dignity of a 'first-class German choral,' 'Gregorian Chant,' and a 'splendid piece of church music' is similar to one with which we bewildered some of the sharp 'cults' of a classic New England town one day, but our joke is of too recent a date to make it safe for us to fully explain just now. The experiment should teach all students, and professional players as well, to be exceedingly careful to get at a right understanding of the music in hand, and to give special heed to the tempo indicated by the composer, lest as in the above cases, an entirely different effect be produced from that intended by the writer."Perhaps we should take it as a compliment from *The Visitor*, that it has nowhere explained what it means by "the St. Louis experiment in tempo," since its omission so to do, although commenting upon it, would seem to indicate that it believes that a musical fact once published in our columns, is thenceforth universally known. We dare say, however, that more than one of its readers has wondered what "the St. Louis experiment" could be. Upon the other hand we wonder whether Mr. Murray has avoided stating the facts only in order to avoid mentioning the source whence they came. If so, we are sure it must have been under orders from that disagreeable old sinner, Church, and not of his own volition. The lot of an editor who is a clerk of the publisher must be an unenviable one, especially if the publisher's name is John Church.

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SPECIALTIES!

"THEY'RE a queer lot," says an exchange, "these church music committees. It's a very unusual thing to find a man on one of them who has the slightest knowledge of music. Sometimes they make very funny blunders. Let me illustrate this with a story:

"A friend of mine, who has a light tenor voice of limited compass, wanted a position in a choir. He heard of a vacancy and went to see the chairman of the committee, who was, I believe, a wholesale fish dealer in a down town market.

"Well, young man," demanded the dignitary, 'what's your qualifications? How high kin you sing?"

"At—at present," stammered my friend, 'G is my highest note, but—"

"G!" interrupted the old fellow excitedly. 'G! I shouldn't wonder if you were just the man we want. Why, we tried a feller last Sunday who could only sing up to C, an' by gosh, he had to pretty near yell the top of his head off to do that."

A. R. RIVET, of the *Republican*, and late anonymous musical critic of the *Dramatic Critic*, is nothing if not modest. When he was correspondent for *Music and Drama*, his letters praised the *Republican* man, while in the columns of the *Republican* he exalted the correspondent of *Music and Drama*. Here is an extract from one of his last communications to the *Dramatic Critic*. Speaking of the Henry Shaw Musical Society he wrote: "I am credibly informed that if it was not for that four-horse team, so to speak, Profs. R. S. Poppen, A. R. Rivet, Herr Anthony A. Schnuck and Mr. Thaddeus Smith, the balance of the force would amount almost to naught." Messrs. Smith and Schnuck published a card in the next issue of the paper, in which they disclaimed being anything more than members of the chorus. That leaves Messrs. Poppen and Rivet—beg pardon, Messrs. Rivet and Poppen—as the four-horse team with "the balance of the force almost naught." In other words, with Poppen as director, Rivet alone constitutes the greater portion of a choral society. "Some men are born great," Rivet is one of these; he can't help it.

"Si non e vero, e ben trovato," may well be said of the following story: One day, while approaching Paris in a diligence, after his visit to England, Paganini had the mortification of seeing his beloved Guarnerius fall from the roof of the coach. The delicate instrument received a palpable injury, and had to be given to Vuillaume, the famous maker and repairer of violins established in the French capital. Vuillaume not only mended it—as the story goes—but made an exact fac-simile of it, taking both to the Italian virtuoso with the remark that the two instruments, lying side by side in his laboratory, had puzzled him as to their identity. The dismayed musician seized first one and then the other, played upon both, and carefully examined them, together and apart, and ended by exclaiming in distress that he could not decide which was his own.

He strode about the room, wild, ecstatic, and in tears—faith and fury alike struggling for the mastery in him, till the honest Parisian, overcome by the sight of a grief and a bewilderment so genuine, and never from the first intending to deceive his patron, asked him to keep both violins as a pledge of his esteem and admiration, at the same time pointing out the sham Guarnerius, for which he begged an honorable place in Paganini's household.

EVER since the *Musical Courier* has been under its present management, it has kept standing, in heavy type, at the head of its editorial columns, the following announcement:

"IMPORTANT NOTICE—Our Correspondents, Contributors and Contemporaries will please take notice that the Office of the 'Musical Courier' is located at No. 25 East 14th street, New York."

As the "contemporaries" of Blumenberg and Flarsheim are distinguished from their correspondents and contributors, it is to be presumed that the latter are either the ghosts of departed scribblers or the yet unborn "musicians of the future." Out west we have an idea that editors of English journals ought to be able to write English, but it seems that in New York "bob-tailed Dutch" is good enough for would-be musical periodicals.

EDWARD HANSLICK, the noted musical critic of the Vienna *Neue Freie Presse*, tells a good story of his first meeting with Wagner and Schumann at Dresden, years ago. Well armed with letters of introduction, Hanslick took the trip from Vienna to Dresden one summer vacation. First he called on Schumann, and asked him, in the course of conversation, what he thought of Wagner. The answer was, "Wagner is an exceedingly cultivated and clever man; but he talks all the time, and one can't stand that sort of thing forever. I rarely meet him."

Next day Hanslick called on Wagner, and asked him, among other things, what he thought of Schumann. The author of "Tannhauser" replied, "Oh, he is an impossible man! When I first got back from France I called on him, and talked about musical matters in Paris, and then about ditto in Germany, and then literature, and then politics, and all the while the man remained absolutely dumb; but you know one can't go on talking all by himself forever! I tell you he is impossible; we hardly ever meet."

BRAINARD'S "Musical World" in an article entitled "Trade Loafers" says:

"What sweet, lovely dispositions these 'editors and proprietors' of the self-styled *Musical-Trade Journals* are possessed of! Not content with blackguarding and abusing each other (which no one objects to), one individual, who appropriately calls himself the 'Trade Loafer' (we beg your pardon, 'Loungeur'), in a 'weekly' publication called *Musical Courier*, of New York, finds fault with the *Musical World* and KUNKEL'S MUSICAL REVIEW because they published portraits of Albani that appeared in the *Courier*. As we purchased the cuts from the Lockwood Engraving Co., same as the *Courier* did, we fail to see any point to the later's remarks. Besides, as the portraits are excellent ones, it seemed a pity they should not appear in a journal where they would be seen by the general public, and not confined to a paper circulating only a few hundred copies, among the piano and organ manufacturers who advertise in it." We got our cut from Manager Gye. Mine, Albani's husband. We also got the cut of Thomas, published in our last from the "Lockwood Press Engraving Company," yet the "Markey de Bloomin' Ilumbug" "kicked" about it. He is getting to be a public nuisance, which the trade ought to suppress. His paper will suppress itself very speedily, however, unless Steinway & Sons, who seem to labor under the delusion that it is their organ (an organ is usually supposed to be able to squeak audibly) shall make up the weekly losses of the enterprise(?) enterprise(?) ENTERPRISE(?) We must beg our readers' pardon for making so much fuss about a mere mosquito.

In a communication published in the *Army and Navy Journal* Commander J. B. Coghlan, U. S. N., states that the consultations of eminent naval and other surgeons, respecting his rheumatic attack, failed to afford him the slightest relief. By advice of Dr. Hoyle he used St. Jacobs Oil, which wrought a complete and, as he says, wonderful cure. John Carr Moody, Esq., lawyer at Vallejo, Cal., was likewise cured of a severe joint trouble.

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Smith—You see, Jones, the world is ever slow in adopting revolutionary ideas, and that is why our tenor factory is not more appreciated.

Jones—That's true, but it don't pay board bills, old boy. I think I'll have to let you run the shebang alone and I'll try my hand at something else. I believe I have found a field congenial to my talents.

Smith—What is it Jonesey? What are you going to become now?

Jones—Star writer.

Smith—What's that?

Jones—You know there are stars of the opera, of the stage, of the platform—why should there not be stars of writing?

Smith—Very true, but have you the requisite literary training the—you know—the what-d'-ye-call-it?

Jones—Ha-ha-ha, that's a good one! You're off the track, off your box, you don't catch on, you don't seem to tumble!

Smith—Why Jones, that's a queer language for a star writer. Now explain, but first, tell me whether the idea is original with you.

Jones—Not exactly. The germ of the idea I got from the *Musical Courier*. Now, let me show you what a labor and brain-saving system is the star-writing method; and let me remark, by the way, that if it's good enough for New York, it ought to be good enough for St. Louis.

Smith—Well, that doesn't follow!

Jones—Don't interrupt me, please. The plan is simple and beautiful. Here is a sample of the idea in embryo. (*Shows him a paper*). You borrow a ten or fifteen line item from some other paper and expand it to from four to twenty paragraphs with the greatest of ease. Look at this little story. Ordinary galoots would make one short paragraph of it, but here is the way the *Courier* puts it:

"A story is told of a German piano and organ dealer from the West, who came to Coney Island late last season to enjoy the invigorating atmosphere of the lower bay. He stopped at Bauer's. The morning after the arrival he hurried to the telegraph office and asked, 'Is a desbach here for me?' The operator asked his name, answered in the negative. The following morning before breakfast he did the same, with the same result."

On the third morning he was greatly excited and asked again, "Vat, no delemgram for me?" "No," said the operator. In the meantime the operator, who tired of the question, put a blank telegram in the envelope and addressed it in the caller's name

Sure enough, next morning he called again. "No delemgram?" "Oh, yes." It was handed to him, and before he opened it he exclaimed with agony expressed all over his face, "Mine Gott! mine Gott! mine shtore is burned up!"

Moral: When you start a fire, be sure it's started well."

Now, you see that's much better. You can read one paragraph one day and the other the next and the stars between times; but the idea is not carried out to its full possible extent. My idea of the proper way to write that little anecdote would be something like this:

A * story is told of a * German piano and organ * dealer from the * West * * * * * who came to Coney * Island late last * season * * * * * to enjoy the * invigorating * atmosphere of the lower bay. * * * * * He stopped * at Paul * Bauer's * * * * * The morning after the * arrival * he hurried * to * the * tele-graph * of-fice * and * asked * * * * * "Is * a * des-bach * here * for * me * ? * ! * ; * . * " * * * * *

Smith—(interrupting) I see, I see, enough. Yes, it's a beautiful scheme; but you'd better apply for a position on the *Courier*.

Jones—I've already done so. Don't you think I'm the boss star-writer?

Smith—Yes, but the fellow that used to write the musical matter for the *St. Louis Dramatic Critic* almost rivalled you.

Jones—I'll brook no rivalry—I'll seek the fellow out and slay him.

Smith—(solus) I must run down to the *Republican* office and warn A. R. R.

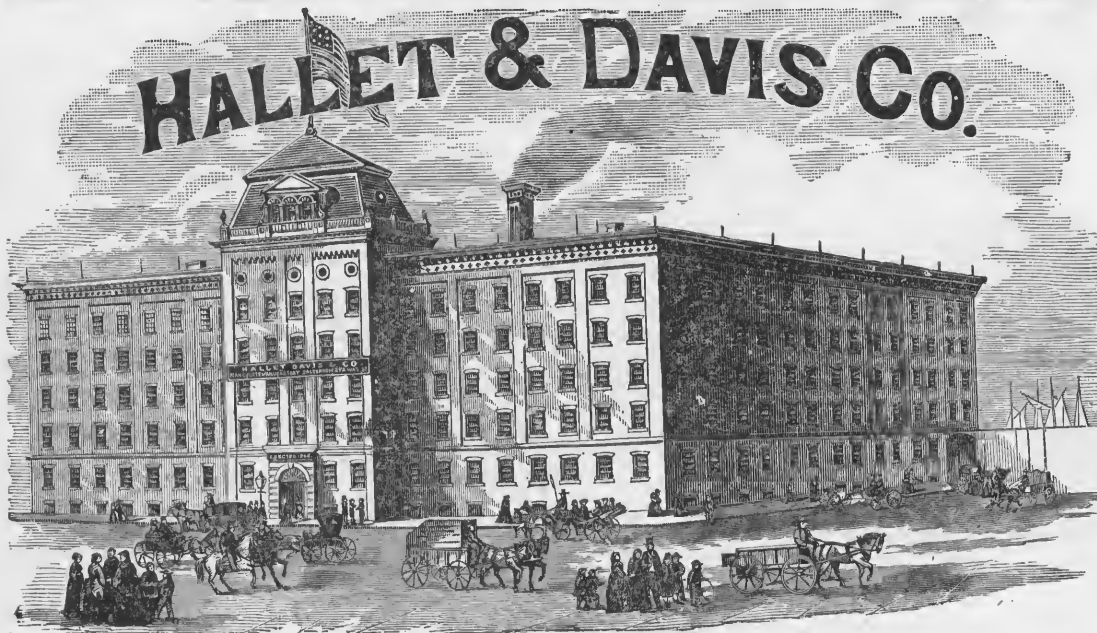
"Was it a small, white, curly dorg, with a blue ribbon around his neck, yer was lookin' for, miss?" "Yes," gasped the young lady, in anxious suspense. "Well, Jack Adams' Newfoundland pup, he's gone an' swallowed him." They carried her into the nearest drug store.

The latest novelty among society damsels in New York is "complexion dogs." No girl will now appear on the street with a dog that does not match her complexion. This fashion is rather inconvenient, because when a girl goes to a drug store to buy a complexion she has to take her dog along.

A GENTLEMAN went into a gun store for the purpose of buying a gun. He saw a fine sample of the stock on the show case and attempted to pick it up for examination. The German storekeeper, who saw the movement, shouted:

"Mine friend, dots besser you look poety vell out. Dot gun vos loaded, and ven he goes off he kicks like der tuyfel." The gentleman, thinking to have some fun with the German, replied, "A gun can't kick, it has no legs."

"Vat," said the storekeeper. "He don't can kick. Yoost vait. I dells you somethings, and I gif you a leedle inflammations. I vas in der pishness, und I know somethings. A gun don't kick mit its legs. It kicks mit its breeches."—*Pretzel's National Weekly*.



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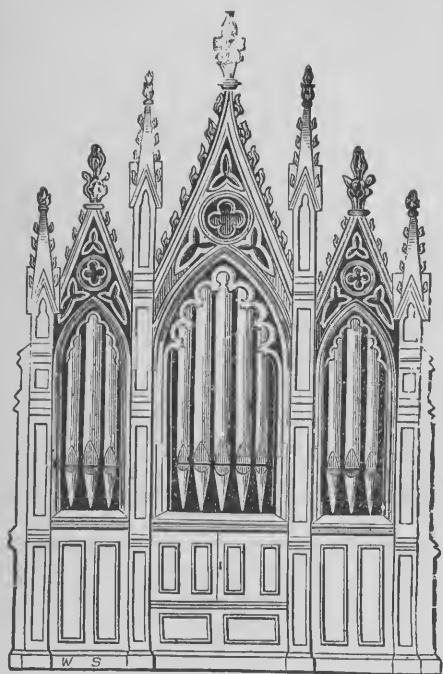
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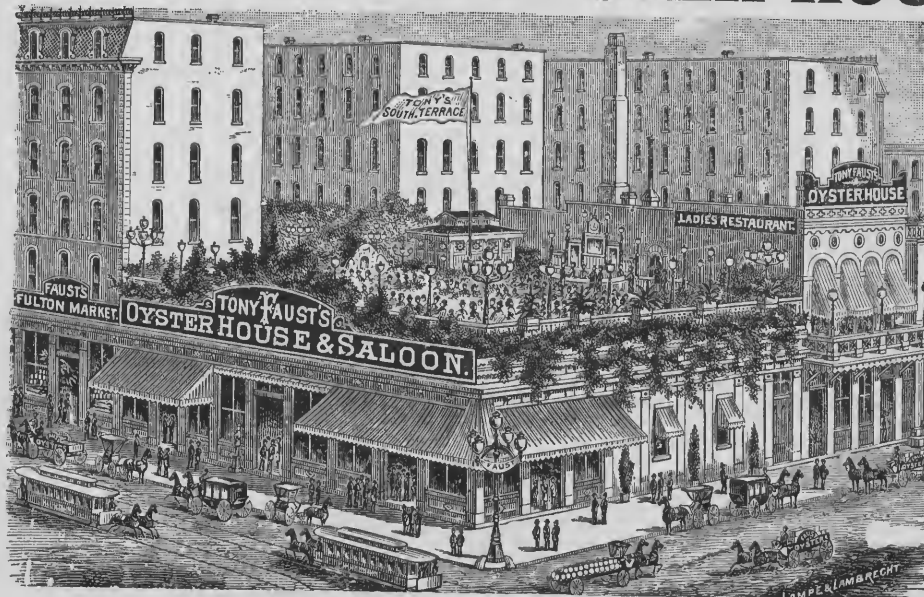
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